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DECEMBER 4, 1918

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ELIZABETH BRICE

Matzen Studio.
CHICAGO.

THE NATIONAL THEATRICAL WEEKLY



EVENING SUN, MONI

The French crowds, long acquainted with typical English songs such as "Tipperary" have now picked up good Yankee tunes like "Over There," "Dixie," and Sousa melodies, while Americans are perfectly acquainted with the French "Madelon" and the English version of it.

John McCormack Declares

My son is still playing with his toy soldiers, by other men's sons are marching to "Tipperary" and "Madelon" and "Over There."

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English version of the
Celebrated French Soldier's Song

QUAND MADELON

ONE STEP

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The French Author and Publisher

L. BOUSQUET

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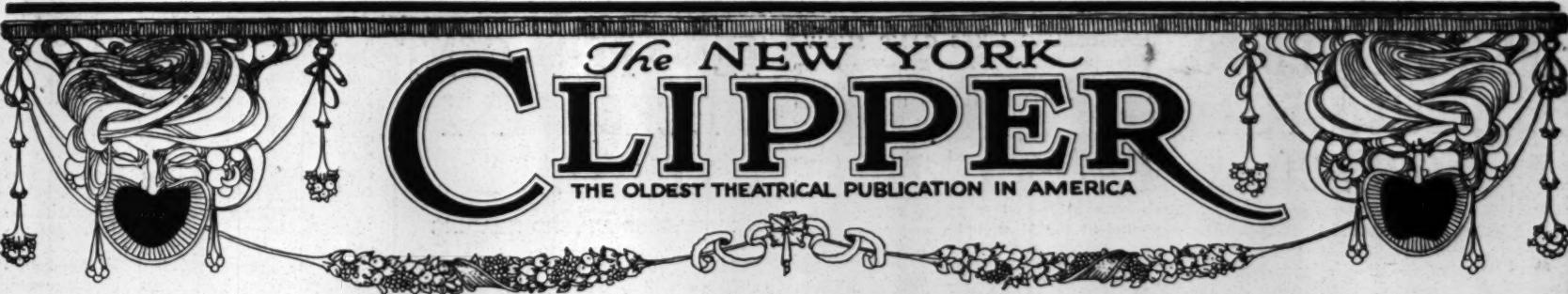
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EXTRA "MATS" MUST BE PAID FOR

A. E. A. MAKES RULING

The Actors' Equity Association decided this week that the members of their organization who were employed in extra matinee performances in Boston on November 12th, are entitled to remuneration for the same.

Payment for the extra performance, according to the A. E. A.'s decision must be made on a pro rata basis. A show giving six performances a week, for instance, will be expected to pay the members of its company an extra stipend, equaling one seventh of the full amount of the regular weekly salary received.

November 12th, the day following the signing of the armistice, it seems, was declared to be a legal holiday in the State of Massachusetts, Governor McCall issuing an official proclamation to that effect. As a result, all of the Boston theatres decided to give extra matinees, and, accordingly, the members of some six or seven legitimate companies were instructed to report at their respective theatres, on the afternoon of the 12th, when the matinees were given.

The subject of extra pay for the holiday, it is said, was not discussed at the time, the actors confidently expecting that they would be suitably taken care of. When pay day rolled around, however, and no mention of any extra payment for the matinee was made, queries concerning the matter began to flow into the New York offices of the A. E. A. thick and fast.

The shows effected were: A. H. Woods' "Business Before Pleasure," at the Wilbur; Elliott and Gest's "Chu Chin Chow," at the Shubert; Cohan and Harris' "Going Up," at the Colonial; David Belasco's "Tiger Rose," at the Tremont; Shuberts' "Maytime," at the Majestic; Stuart Walker's "Seventeen," at the Plymouth, and A. H. Woods' "Up In Mabel's Room," at the Park Square.

The managements of these attractions, it is said, based their refusal to pay for the extra performance on the ground that November 12th, having been proclaimed a holiday by the Governor of the State, became a legal holiday, the same as Thanksgiving Day, and should be so regarded by the members of their companies.

The actors thought otherwise, however, and took the stand that no extra performances should be given, excepting those explicitly provided for in the Standard contract. After two weeks' deliberation the A. E. A. finally decided to uphold the actors in this contention and the different theatrical firms concerned were accordingly informed of the decision of the actors' organization.

A similar ruling was made with respect to the extra matinee performances given in New York, by Wm. A. Brady and the Shuberts on November 11th. These included performances of "The Long Dash," at the Thirty-ninth street, "Miss Simplicity" at the Astor, and "Forever After" at the Central.

EDDIE FOY'S SON ARRESTED

Following his conviction on a disorderly conduct charge before Magistrate Brough in the West Side Court, last Saturday morning, a young man who gave the name of Byran Fitzgerald, and said he was the oldest son of Eddie Foy, received a suspended sentence and was turned over to the naval authorities for action on a charge of wearing a Canadian officer's uniform.

Fitzgerald belongs to the United States navy and when he was arrested early Saturday morning at Fifty-ninth street and Columbus Circle on complaint of Mrs. Luis Eche, who charged that he had annoyed her and used profane language he was wearing a sailor's uniform. However, later in the morning, R. C. Watson, of 120 Broadway, appeared in court and asked that Fitzgerald be turned over to the naval authorities because he had been seen about town in a Canadian uniform that he had no right to wear. The manner in which the naval authorities have dealt with Foy could not be learned last week.

PROVIDENCE THEATRE CHANGES

PROVIDENCE, R. I., Dec. 2.—A new policy is to be inaugurated at the Providence Opera House one week from today, when the house will become a combination theatre, playing only first-class comedy and dramatic attractions. The first play will be "Seventeen," and will be seen with the original company, headed by Gregory Kelly. C. C. Collin will be business manager of the house. Manager Wendelschafer will continue to run first-class attractions at the Shubert Majestic, using that house for big musical comedies and spectacles.

"OH, BOY!" PLAYS TO \$18,000

WASHINGTON, D. C., Nov. 30.—"Oh, Boy," at the Belasco Theatre, cleaned up for the week. A business of \$18,000 is almost capacity at this house and for the last four days of the week, tickets were not obtainable except from the speculators. This record was made in the face of the fact that "Oh, Boy!" played here last season. "The Man Who Came Back," which played the other Shubert house, Poli's, did splendid Thanksgiving matinee and night business, but its receipts for the week, otherwise, are said to have fallen considerably below those of its competitors.

"FLU" CLOSES MORE TOWNS

CHICAGO, Dec. 2.—The increasing number of influenza cases that have occurred here during the last week is causing a great deal of alarm to theatrical managers, for it is feared that the theatres may be ordered closed.

A recurrence of the influenza scourge in Denver, Col., and in Topeka, Atchison and Wichita, in Kansas, has already resulted in the theatres being ordered closed in these cities. The effect of these closings will be felt in all Western bookings.

WILLIE EDELSTEN TO SAIL

Willie Edelsten, the booking agent, will sail for England next Saturday. He is the first of the American agents who specialize in European engagements for American acts to sail for Europe.

PLAYS BALTIMORE XMAS WEEK

BALTIMORE, Md., December 2.—"Chu Chin Chow," Elliott, Comstock and Gest's by musical extravaganza, will play the Lyric Theatre, this city, Christmas week.

ACCUSE RAT OFFICIALS IN BRIEF

MANY ACTS CHARGED

Charging that the responsible officials of the White Rat's Actors' Union permitted many thousands of dollars to be placed in unauthorized, illegal and unwise investments, stock jobbing and stock gambling propositions, the brief of Goldie Pemberton, upon whose application the recent White Rat investigation was begun, was filed with Referee Louis Schuldenfrei early this week by Alvin Sapinsky, her attorney.

The brief, which fills sixty typewritten pages, is divided into six accusations, the first of which is as follows:

"In the erection of the clubhouse, the responsible officials of the respondent union acted contrary to law and to the charter of the organization, and expended \$202,000 without supervision of the court, or without any apparent possibility of investigation by the membership of the organization. Nothing remains to show for this vast expenditure but a blackened ruin."

The second accusation states that "the responsible officials of the organization permitted many thousands of dollars to be placed in unauthorized, illegal and unwise investments, theatres, booking agencies, stock jobbing and stock gambling propositions; and in order to induce the members to give their savings of years unto the officials for use in these wild speculations, the officials offered illegal guarantees binding the organization in a manner not permitted by law to purchase back the shares of these enterprises, which meant that, if the enterprises failed, the entire burden and loss would be saddled upon the organization."

Point Three

"Absolutely no record can be found as to the exact amount of funds collected during the strike of 1916; the only record that would indicate the exact amount collected disappeared in the offices of the Chicago attorneys for the respondent union. A large portion of the funds were deposited in the private bank account of Harry Mountford and James William Fitz-Patrick, were disbursed by their private checks and every check, check voucher, check stub and record of any kind showing how these funds were disbursed have disappeared, and the bank transcript indicates that the entire deposit in that account of \$10,478.35 was checked out; a part of this fund consisting in the sum of \$4,825 borrowed through an illegal loan upon the furniture of the respondent union, which sum was expended by Messrs. Mountford and Fitz-Patrick without supervision or record, and which sum the organization was compelled to repay to the lender out of its own funds."

Fourth Point

"The funds of the organization were spent by the officials without proper safe-

(Continued on page 31.)

"CAPPY RICKS" OPENS

ATLANTIC CITY, Nov. 29.—Last night, at the Apollo Theatre, Oliver Morosco, who was responsible for "Peg-o'-My Heart," placed before an enthusiastic audience none other than "Cappy" Ricks and the fighting Matt Peasley of *Saturday Evening Post* fame. If Peter B. Kyne, originator of the "Cappy Ricks" stories, was there, certainly his cup of satisfaction must have been filled to the brim, for Matt and Cappy matched their stubborn heads against each other just as of old, while the audience chortled their glee at the proceeding.

By happy chance, or possibly by foresight, the men chosen for the parts of Cappy and Matt were the prototypes of Mr. Kyne's now famous characters, which fact lent the whole piece an atmosphere of having been brought actually to life from between the covers of the *Post*. Edward E. Rose was the incarnator and the dramatic solidarity evolved from a number of stories, as exhibited last night, attests to his ability as a playwright. Plot is not sacrificed to the development of character, and sustains a lively interest throughout.

Charles Abbe made of "Cappy" the dear old fire-eater that he is, with a heart of gold craftily concealed behind an assumed crabbiness of exterior. His moments of sudden and complete calm after a violent storm were delicious. Robert Kelly, as Matt Peasley, the lumberly, good-natured, honest, but fighting sea-captain, with a penchant for high finance and a weakness for "Cappy's" daughter, was excellent. And Marian Conkley, as the daughter in question, was as entrancing as ever. She is a girl of no mean ability who will doubtless be heard from very soon in a big way. Other parts were just as skilfully played by an excellent cast.

"Cappy Ricks" is a picture of sheer humanity, rich in mood and activity and flavored with the salt of the sea, typical of San Francisco shipping life about five years ago. And from all appearances it is slated for a run on Broadway.

FIGHT FOR MOVIE BUSINESS

WASHINGTON, November 30.—The Loew film interests are participants in a big three-cornered fight for the heavy motion-picture receipts of war-time Washington.

Within a week or two, a big new picture house, the Rialto, will open at the eastern edge of the Washington downtown "movie" belt. The new house will make the third big downtown house controlled by Tom Moore.

Only a week ago, another local syndicate opened a big house in former Loew territory. This second house is operated by interests headed by Harry M. Crandall.

The Loew interests started the ball rolling over a month ago, when they opened their own new theatre, the Palace. Within two weeks, the Crandall house, the Metropolitan, opened three blocks to the east, and soon a third new house—the Rialto—will open, yet another block to the east.

RE-WRITE "BACK TO EARTH"

WASHINGTON, Dec. 2.—William Le Baron has re-written much of his play, "Back to Earth," produced by Charles Dillingham here last week. The production is playing Baltimore this week and in its re-written form is much snappier than when first presented.

Minna Gombel, it is understood, will receive prominent billing in the future, along with Charles Cherry, Wallace Eddinger and Ruth Shepley. The piece did close to \$15,000 on the week.

'PEG' PLAYED TO \$3,500,000 FOR MOROSCO

MANNERS SHARE \$214,550

The trial of J. Hartley Manners' suit against Oliver Morosco last week in the United States District Court, where he unsuccessfully sought to establish his ownership of the moving picture rights to "Peg o' My Heart," disclosed the fact that the receipts of the play in the United States since it was first produced in New York in December, 1912, totaled \$3,500,000.

Of this sum Manners has received \$214,550.29 in royalties. His agreement with Morosco provided that Laurette Taylor (Mrs. J. Hartley Manners) was to create the role of Peg in the play, which Morosco was to own outright after five years. However, during that period, the play was to be produced at least seventy times each year.

The complaint further revealed that Manners received \$500 on account of royalties previous to the play's production here and that his percentage arrangement with Morosco was as follows: Five per cent of the first \$4,500 gross; seven and one-half per cent on the next \$2,000, and ten per cent of all over \$8,500.

The play opened at the Cort Theatre, December 20, 1912, and ran until May 30, 1914—seventy-four consecutive weeks. During that time it played to a total of \$750,860, an average of over \$10,000 a week.

Last December, according to the agreement with Morosco, Manners' interest in the play ceased. So Morosco began negotiating for the filmization of "Peg o' My Heart." When Manners heard of this he began an equity action in the United States District Court in which he claimed that he had never disposed of the moving picture rights of the play and that he still owned the rights.

Morosco denied this contention and engaged William Klein as attorney to contest the suit.

Judge Mayer, who rendered the decision against Manners in the United States District Court last week, wrote an opinion covering fourteen pages in which he points out that, although playwrights have established their rights to moving picture rights in the past in apparently similar cases, it was at a time when the motion picture industry had not been as thoroughly developed as it is at present and, therefore, moving picture rights could hardly have been contemplated in agreements drawn at that time.

COSTUMER SUED FOR DIVORCE

Adele Nisco, who is connected with the Helen Price Corporation, theatrical costumers, at 41 West Forty-sixth street, has been made defendant in a divorce action brought by her husband, Nicholas Nisco, in the Supreme Court, where she made a motion last week, through her attorney, Harry Saks Hechheimer, for alimony and counsel fees.

During the argument on the motion, Attorney Hechheimer, to disprove the plaintiff's allegations, introduced the following ardent letter which is a translation of a letter Nicholas Nisco wrote to his wife's sister, Mrs. Angelina Feerary:

"Angelina, My Heart: My existence depends upon you—without your love I am never at peace—unable to support my sufferings—heaven only knows the pain that I feel. I hope that you will never endure it—it is some time since I lost my tranquility, and, as more time passes, my heart is on fire for you."

"Maybe you do not believe me, but I must confess I never had so much love as I do have for you—what is the cause? I do not know how to explain—the more I think of you the more I am drawn to your heart, knowing that you have a noble heart, you won't want me to suffer and for the love of you and your children, I swear that if you ever turn against me then I will have no reason to live."

"Kissing you ardently, yours in pain,
"NICHOLAS."

HARRISBURG LIKES CAMP SHOW

HARRISBURG, Pa., Nov. 27.—The Camp Dix soldier boys brought their musical show, "You'll Like It," to the Orpheum Theatre last night, and the reception accorded them was a veritable ovation. The piece, which was staged under the direction of Norman Hackett, camp director, is in two parts, the first being a scene on the parade ground at Camp Dix, and the second at the Hostess house there. There were songs by Private Jack D. Graff, "Chic" Kaler and William Sully, eccentric dancing by Privates Sidney Jackels and Eddie Flynn, and a drill as a finale for the first part.

In part two the features were accordion selections by Private Julius Shadlin, barrel feats by Private Howard Ferris, cello and piano duo by Sergeant Robert Grisal and Private Karl Pallant, Russian dances by Private Hector Malinoff, specialty dances by Privates Buttner and Bert Norman, and songs by Corporal Vecchione and Privates Le Van, Kaler and Sully.

Then there was Corporal Marcel Kosner, the tallest soldier in Camp Dix, known as "the man who grows," who "grew" six inches before the audience. The comedy was furnished by the rookies, who were put through a drill, chief among the fun-makers being Corporal Kasner and Privates Roy Burk, Louis Snaper, Constantino Insetta, Graff and Kaler. The ladies in the Hostess house were impersonated by Sergeant Robert C. Reinhardt and Privates Buttner, Jackels, Burk, Eddie Flynn, Paul Scholz and Albert Veals. Other soldiers in the drill and the orchestra did their full share to make "You'll Like It" liked by the audience.

"You'll Get Used to It," the finale of the show, is a capital ensemble number written expressly for the Camp Dix boys. The proceeds from the show will go to the Camp Dix fund.

OBJECT TO CHANGING NAME

LONDON, Nov. 30.—Albert de Courville's announced intention to re-name Terry's Theatre the Shirley, after his wife, Shirley Kellogg, has encountered a great deal of opposition here. It is because Terry's Theatre figures so largely in the theatrical history of London that there would be genuine regret if its name were changed. Only once has a theatre here been named after a woman, the Royalty, in its early days, being known as Miss Kelly's Theatre.

PERKINS HAS NEW PIECE

Edward Perkins, who produced the "Folies of 1918" in Paris two months ago and then came back to this country, has produced a new musical play called "Half Past Eight," scheduled to open in Syracuse, N. Y., next Monday night. The book and lyrics are by Fred Clarke and the music by George Gershwin, who wrote several of the interpolated numbers for "Ladies First." The principals engaged for the cast are Sybil Vane, The Clef Club Jazz Band, Bud Snyder Trio and Joe Cook.

"QUEEN OF MOVIES" CLOSES

WHEELING, W. Va., November 28.—The "Queen of the Movies" closed here Saturday owing to the "Flu" situation prevailing throughout the country. The show returns to New York. It was operated by William Sueskin, of New York, and had continuous hard luck ever since the epidemic broke out. Almost every town it played has been attacked by the disease during the engagement.

SHOWMEN TO GIVE BALL

The Showmen's League of America, New York Branch, will give a banquet and ball in the Gold Room of the Hotel Astor on Monday evening, December 30th. Harry McGarvie has charge of the arrangements for the forthcoming event. The affair will take on many aspects of such events as the Lambs' Gambol and the Friars' Frolic, a performance to consist of acts given by the biggest outdoor performers in America now being arranged.

REVIVES "ROCKY ROAD"

HARRISBURG, Pa., Nov. 28.—Barney Gilmore opened here today in a revival of his old success, "The Rocky Road to Dublin." The company will make a tour of the eastern States.

TEN PER CENT TICKET TAX TO STAND

MANAGERS ATTEND HEARING

WASHINGTON, D. C., December 2.—It can be definitely stated that the clause calling for a twenty per cent tax on theatre tickets will be eliminated from the new War Revenue Bill when that measure is presented in the Senate. The present ten per cent tax will be allowed to stand, according to a decision reached last week by the Senate Finance Committee, following a conference held for the purpose of considering the many sided aspects of the matter.

E. F. Albee, head of the Keith interests and Jos. L. Rhinock, a leading factor in the Shubert enterprises, were in Washington on Friday and were accorded an opportunity to present the theatrical men's side of the case before the Senate Finance Committee. Mr. Albee pointed out the remarkable work the theatres have performed in the Liberty Loan drives and likewise brought to the attention of the committee the great part the theatres of the country have played in putting over the various war charity drives.

The hardships that the theatres have suffered during the war was also forcibly brought out by Messrs. Albee and Rhinock. Shortly after the conference, Mr. Albee wired to New York, that the Senate Committee had agreed to amend the bill.

Capt. Ligon Johnson, attorney for the United Managers' Protective Association, must also be accorded a great deal of credit for the results that have attended his efforts to have the extra ten per cent tax eliminated.

The tax on motion picture rentals will also stay at five per cent, instead of being advanced to ten per cent, as provided in the new bill, William A. Brady announced last week.

The bill will be voted on by the Senate very shortly, it is expected, after which it will be brought before the Conference Committee. This body is composed of five members of the Senate and five members of the House of Representatives.

MAXWELL FORMS FILM CO.

Joe Maxwell, the former producer of vaudeville acts, has formed a motion picture producing company and within the next few months will release a number of pictures.

The first will be a two-reel comedy featuring Little Billy, the comedian, who has signed contracts to appear in a number of the new Maxwell pictures. The scenario, as yet unnamed, is being written by Frank Tannehill and William Jerome, and work will commence upon the making of the film within the next few weeks.

Maxwell intends to make a feature of comedy releases and will feature Little Billy in all.

TEST HOLIDAY CLOSING ORDER

TERRE HAUTE, Ind., Nov. 30.—On Thanksgiving Day the Board of Health and mayor ordered all places to close. The order also specified that all resorts must close on Saturdays at 6 P. M. and remain closed until Monday A. M. In order to test the closing order all the theatres opened on Thanksgiving Day. In consequence the managers were arrested but released on bond. Theatrical men are perfectly willing to abide by the law but see no reason why they should be forced to close and let other business remain open.

KUGEL GETTING BUSY

Lee Kugel will shortly call rehearsals of a company to play "Old Lady 31" on tour, starting about New Years. Practically all the old cast will again be seen in the piece, with the exception of Emma Dunn, for whose part a new woman is now being sought.

Kugel was one of the few managers who refused to launch a show during the early part of the season and the wisdom of his decision has been proved since.

JEWEL CARMEN BEATS FOX

The application by Jewel Carmen for a temporary injunction to restrain the Fox Film Corporation and the Fox Vaudeville Company from interfering with her contract with the Keeney Pictures Corporation was granted by Judge Knox in the United States District Court last week.

In his written opinion granting the injunction, Judge Knox rebuked the defendants in the following words:

"If the defendants believe themselves to have been the victims of a contract jumper, they had and have their remedy. It lies, however, in the courts and not in harassing the plaintiff by threatening suits which are not brought, nor by indemnification agreements, nor even by the teaching of lessons to recalcitrant stars."

The action brought by Miss Carmen against the defendants arose out of a contract she made with them while she was still under twenty-one, and, therefore, under the legal age in the State of New York when such contracts are binding. She subsequently accepted a more lucrative contract from the Keeney Pictures Corporation, repudiating her contract with the Fox interests. These interests have tried to prevent her from appearing in Keeney pictures, even giving an indemnity bond to the latter to protect them from any loss they might sustain if they failed to give her work in accordance with their contract.

Until the action, which is now pending in the United States District Court is tried, which will probably be within the next six weeks, the present injunction restrains the defendants from interfering any further in Miss Carmen's affairs.

The application papers disclosed that Miss Carmen's real name is Florence Levine Quick, and that she was born July 13, 1897, in Tillamook County, Oregon.

LEW WELCH IS FINED

Lew Welch, the Jewish comedian, of 730 Oakland avenue, was fined \$10 in the West Farms Court last week for hitting Arnold Turnish, a trolley conductor. The latter displayed a pair of discolored optics and a nose which was still under the care of a surgeon when he got to court.

Welch, according to the story told in court, had boarded the car at One Hundred and Eighth street, with the intention of alighting at One Hundred and Seventy-fifth street. The conductor happened to be looking behind when Welch wished to alight, so the latter pulled the bell himself. When Welch reached the running board, Turnish warned him against pulling the bell in the future. Welch claimed that he also criticised his race and used profane language. All witnesses agreed, however, that Welch struck the conductor in the face as he stood upon the step of the car.

Turnish then testified that he jumped off the car and tried to hold Welch until the arrival of an officer. Welch, on the other hand, claimed that Turnish and two other conductors attacked him after he got off the car, but admitted having struck the first blow. He justified this act by saying that the conductor had told him that he needed a good punch in the nose.

He started to run after hitting, but was attacked by the three conductors and entered a candy store until the police arrived.

Turnish testified that he had been offered \$25 by Welch to drop the case, and the comedian answered that he was hurrying to Keith's Jersey City theatre to perform, and would have been willing to pay almost anything in order to be able to fulfill his contract.

Magistrate Simpson fined Welch on the ground that he was guilty of assault.

"NOSE AND HAT" BIT ANCIENT

The N. V. A. decided this week that Clayton and Lennie may continue to use the "nose and hat" bit, which Eddie Fitzgerald registered a complaint about recently. The Complaint Board of the N. V. A. decided that the bit was so old that it was anybody's property who cared to use it.

PALACE BEATS ALL IN U. W. W. CAMPAIGN

HUDSON THEATRE NEXT

The Palace heads the list of all New York theatres in the amount of money raised in the recent United War Work Campaign, its collections totalling the tidy sum of \$25,396.23.

The Hudson, which tops the legitimate houses, is the nearest competitor of the big vaudeville theatre, with \$19,652.91 to its credit.

Following right on the heels of the Hudson is the Eighty-First Street, which led the small-time contingent, and which succeeded in raising \$16,070.

Hurtig and Seamon, according to unofficial figures, topped all of the burlesque houses with \$3,914.

The sums of money raised in the different theatres during the drive offer many interesting comparisons. The Hippodrome, for instance, collecting \$5,114.78 and the Columbia, a vaudeville theatre situated somewhere in the wilds of Far Rockaway, \$11,296.50. The Plymouth, a two-dollar legitimate house, got \$1,480.72, while the Hamilton, one of the Moss string of small timers, managed to collect \$3,062.09.

Many of the vaudeville houses in the outlying districts put it all over several of the Broadway theatres. Fox's Jamaica, with \$7,939.58, compared to \$1,936.13 taken in the Astor, offers a first rate illustration of this rather unusual state of affairs. Another interesting comparison is offered through the fact that the Strand, rated as one of the leading picture theatres of America, with location and everything else in its favor, collected \$2,549.96 and the Brevoort, a neighborhood film theatre over in Brooklyn, collected \$3,492.70. The two Rothapfel houses, the Rialto and Rivoli, got respectively \$2,549.82 and \$2,616.84.

The Century Grove, which enjoys the patronage of an audience that would seem to be loaded down with all kinds of ready money, collected \$1,604.09. On the other hand, the Bay Ridge, a South Brooklyn neighborhood vaudeville theatre, whose audience consists in the main of people seemingly in moderate circumstances, reported gross takings of \$2,102.05.

The Riverside, second on the list of the Keith houses, came to bat with \$11,675.47, and the Royal, another Keith theatre, despite the fact that it is situated in the Bronx, got \$9,794.48. Collections in other Keith houses were: Bushwick, Brooklyn, \$7,264.03; Alhambra, \$3,587, and the Colonial, \$6,536.32.

The Columbia burlesque theatre got \$2,826.98, while the Belasco collected \$1,001.99, the Criterion \$1,426.51, the Cort \$2,129.13, the Gaiety \$1,490.02, the Liberty \$1,925.86, the Lyceum, \$1,674, the Empire \$1,729.89, the Park \$1,847.64, and the Forty-fourth Street \$502.32.

Other collections were: The Winter Garden, \$5,527.72; Geo. M. Cohan's Theatre, \$3,543.33; New Amsterdam, \$3,886.54; Globe, \$2,237.73; Republic, \$4,112.81; Manhattan Opera House, \$2,983.17; New Amsterdam Roof, \$1,640.86; Morosco, \$5,231.48; Fulton, \$1,759.18; Long Acre, \$8,011.80; Eltinge, \$4,102.22; Harris, \$1,144.69; Cohan and Harris, \$11,607.41; Forty-eighth Street, \$4,184.89; Casino, \$6,149.58; Astor, \$1,906.13; Booth, \$3,918.65; Central, \$2,032.84; Playhouse, \$1,338.74; Comedy, \$1,924.91; Thirty-ninth Street, \$924.42; Lyric, \$4,533.42; Bijou, \$2,095.79, and the Broadhurst, \$1,720.85.

The Proctor houses are credited with the following totals, One Hundred and Twenty-fifth Street, \$1,963.13; Twenty-third Street, \$2,201.14; Harlem Opera House, \$2,605.35; Fifth Avenue, \$4,748.88; Fifty-eighth Street, \$1,940.04. A partial list of the Loew houses show collections were as follows: Delancey Street, \$1,278.87; Eighty-sixth Street, \$1,447.77; Seventh Avenue, \$1,523.78; Hundred and Sixteenth Street, \$563.29; New Forty-second Street, \$976.16; Lincoln, \$1,221.46; New York,

\$4,057.86; American, \$2,624.99; National, \$3,181.46.

The Audubon, a Fox house, got \$3,579.87; the Bedford, a Brooklyn neighborhood house, \$4,482.73; the City, on Fourteenth street, \$1,658.40.

The burlesque houses lined up as follows: Empire, Brooklyn, \$2,975.45; Star, Brooklyn, \$2,690.83; Gaiety, Brooklyn, \$1,000; Crescent, \$749.55; Miner's New York, \$2,014.01; Olympic, \$2,340; Kahn's Union Square, \$1,550.

The Metropolitan Opera House topped most of the legitimate theatres with \$12,061.89, exclusive of the two benefits which it housed during the drive.

MORE ACTS SAIL OVERSEAS

The Over There Theatre League has sent twenty-five acts to France during the last ten days. They are: "The Uncle Sam Quintette," consisting of Ruth Benton, Gertrude Dallas, Sidney Harris, Frank Olesby and Edith Sanders; "Look Who's Here," composed of John C. Campbell, Helen Scott, Beulah Walton, Marie Walsh; "The Troubadours," with Morton Adkins, Lois Ewell, Beulah Crofoot, Mrs. Sara Ferguson; "Manhattan Four," made up of Walter Dale, Carroll McComas, Eleanore Rogers, Jane Tuttle; Clara Blanck and Dorothy Chesmond, and "The Liberty Belles," composed of Lucille Adams, Angie Cappell, Vera Ross Coburn, Agnes Paterson, Alice Wakeman.

Some of the other units that were originally sent to entertain the American soldiers in France have been sent to Italy, where, during the last four weeks, they have been entertaining the soldiers.

START REHEARSALS AGAIN

The "Thirteenth Chair" Company which closed in Chicago on Nov. 23, is re-organizing and will open in Richmond, Va., Christmas Day. The new company, with Joseph R. Garry, will go into rehearsal next Monday.

L. J. SELZNICK SUED FOR SLANDER

FILM MAN THE COMPLAINANT

Arthur H. Jacobs, who is connected with the Norma Talmadge Film Corporation, is suing Lewis J. Selznick, president of the Select Film Corporation in the Supreme Court for \$10,000, in an action for slander brought through Henry J. and Frederick E. Goldsmith, his attorneys. Jacobs' papers state that Selznick declared him to be dishonest.

In his complaint, which has been filed, Jacobs alleges that he met Selznick with a party of friends in the Hotel Astor last September and that Selznick, "maliciously intending to injure the plaintiff in his good name, fame and credit and to bring him into public scandal and disgrace with and among persons who knew the plaintiff, did falsely and maliciously declare" the words which furnish the grounds for the action.

According to the complaint, it was to C. F. Zittel, of the International Film Company that Selznick is alleged to have remarked that Jacobs was dishonest.

"Don't have any business dealings with him," Selznick is alleged to have advised Zittel at the Hotel Astor.

Selznick has filed an answer to the complaint through Konta and Kirchway, his attorneys, in which he denies all allegations made by Jacobs, including the meeting at the Hotel Astor in September.

Jacobs refused to comment on his action last week beyond the statement that "I am going to discontinue the action this week and that's all I've got to say about it."

LEW HEARN ON LOEW TIME

As a result of a misunderstanding between Lew Hearn and his agent, Harry Fitzgerald, the comedian has booked a route over the Loew time.

According to Hearn he was booked to play at Dockstader's Wilmington theatre, and arriving in the city on Sunday was surprised to see that he was not billed. He phoned the manager, who told him that he had been cancelled two weeks before. Hearn got into communication with Fitzgerald, who told him that the manager's statement was correct, and that notice of the cancellation had been sent Hearn.

The comedian claims to have never received the notice, and the result of the misunderstanding was the booking of Hearn on the Loew time.

HAMMERSTEIN THREATENS SUIT

Arthur Hammerstein has instructed his attorneys, House, Grossman and Vorhaus, to bring an action against T. B. Harms, Francis Day and Hunter, the music publishing concern that published most of the music of "Somebody's Sweetheart," the latest Hammerstein production.

According to his attorneys, Hammerstein wants to restrain the music publishing firm from indicating on the songs taken out of the production that they are part of "Somebody's Sweetheart." This, it is claimed, is "unfair competition." The songs "Dearie, I Love You" and "The Song of the Fiddle," have been eliminated, and in their stead Hammerstein has had other songs interpolated.

"BETTER 'OLE" DOES \$14,640

Three additional companies of "The Better 'Ole" are to be produced by the Coburns shortly. One will open in Syracuse, another in Boston and the third will be sent to Chicago.

The play's success at the Cort Theatre, where it played to \$14,640 last week, seems to portend a run that will extend throughout next summer.

WEISS HAS NEW FILM

Dave Weiss, of the American Theatrical Exchange, was negotiating with the Shuberts the first of the week for a house in which to show a big nine reel film entitled "The Tidal Wave." It is said to depict many of the causes and effects of the recent German revolution and to show that the latter was unavoidable.

"FLU" HITS SALT LAKE AGAIN

SALT LAKE CITY, Utah, Nov. 25.—The Spanish influenza has made its re-appearance here just as it was thought to be abating. The theatres have been closed for seven weeks and, with the renewal of the epidemic, the removal of the ban is not in sight.

BOSTON "MAYTIME" TO CLOSE

BOSTON, Dec. 1.—"Maytime," at Shubert's Majestic, is in its last two weeks. It will close Dec. 14, after a run that has been remarkable for the support given it here.

BARRYMORE TO LEAVE BOSTON

BOSTON, Dec. 1.—Ethel Barrymore in "The Off Chance" at the Hollis Street, is now in her last two weeks. She will close on Dec. 14. She goes directly to Chicago at the conclusion of her engagement here for her annual Winter engagement.

"LISTEN, LESTER" COMING IN

"Listen Lester," the John Cort piece now breaking in in the Middle West, will come into New York on December 23rd. The house it will play has not been selected as yet.

SKINNER TO LEAVE PHILLY

PHILADELPHIA, Dec. 1.—Otis Skinner in "The Honor of the Family" at the Broad Street, is now in his last week. The show will close on Dec. 7.

"WATCH YOUR NEIGHBOR" CLOSES

SPRINGFIELD, Mass., Nov. 30.—"Watch Your Neighbor," a war play, in which Leon Gordon was featured, closed its season here tonight. It was produced by Oliver Morosco.



BILLY GLASON

On the Big Time in a New Single Act

VAUDEVILLE

CHILD CAN ACT 35 WEEKS SAYS COURT

LACHMAN CASE SETS PRECEDENT

Judge Levy handed down a decision in the Brooklyn Children's Court last week which interprets the New York State law governing the employment of children on the stage more broadly than it has hitherto been read by any judge and establishes a precedent that, according to the opinion delivered from the bench, permits children to work for a period of thirty-five weeks each year until of age. And, inasmuch as the average vaudeville season totals about twenty-five weeks, the limitation placed on the period a child can work is practically negligible.

The decision was rendered in the case of eleven-year-old Hildegard Lachman, a member of the act known as the Lachman Sisters, who was taken off the stage of Keeney's Theatre, Brooklyn, by the Gerry Society two weeks ago. Her parents and the manager of the theatre were arrested at the time and arraigned for violation of the child labor law. The manager was discharged, but the Court of Special Sessions found the parents guilty, suspending sentence on the mother and fining the father \$25.

It was after he had found the parents guilty and the child without proper guardianship, that Judge Levy placed the little girl back into the parents' custody, but with the understanding that it was for a three-year probationary period with certain restrictions that he named.

In outlining the limitations on the child's employment Judge Levy declared:

"That the said child shall not be allowed to be employed, exhibited, or used in any act, performance or manner harmful to her physical or mental or moral welfare, and in no one year for a longer period than thirty-five weeks without plenty of rest, play or recreation between the time of employment. That, in particular, she shall not be allowed to be used or exhibited in any such act, performance or manner which is the like of acrobatic dancing, or which is of the nature of an acrobatic feat or performance, or which is acted or performed with this child when she appeared in tights. That the parents or other persons having the child in charge, shall avoid places and persons of disreputable or harmful character, and keep close supervision of the health, life and morals of the child."

Continuing, the judge set forth the manner in which the girl's education should be conducted and instructed the parents to report every week of the probationary period to the court's probation officer.

While far-reaching in its effect, Judge Levy's decision does not apply outside the State of New York, for the court's jurisdiction does not extend beyond the boundaries of this state.

GIRL USHERS ARRESTED

Two girl ushers were arrested last week in the Alhambra Theatre by officers of the Society for the Prevention of Cruelty to Children. The girls are Elizabeth Van Steenberg and Violet Horan, who, after leaving their parents' homes in the Bronx, came to James Coughlin, superintendent of the Alhambra, who employed them as ushers at \$9 a week.

The girls each told Coughlin that they were eighteen years old and were immediately put to work by him. When the S. P. C. C. found and arrested them, Coughlin was surprised to learn they were school girls and had run away from home. No action will be taken against Coughlin or the theatre, it was stated at the society's offices.

BOBBY O'NEILL INJURES LEG

Bobby O'Neill, Evelyn Nesbit's former dancing partner, who has been breaking in a new vaudeville turn for the last couple of weeks, was forced to quit the bill at Proctor's Twenty-third Street last Friday evening as the result of having thrown his leg out of joint while doing his specialty at the supper show. O'Neill was informed by a physician that his leg was seriously hurt, and that it will be some time before he will be able to dance again. Ted Doner, playing at Proctor's Fifth Avenue, was called upon to fill the gap left in the Twenty-third Street bill by O'Neill's injury.

ROW OVER NOSE AND HAT BIT

Eddie Fitzgerald, of the team of Quigley and Fitzgerald, filed a complaint last week with the N. V. A. against Clayton and Lennie, alleging that the latter is doing a piece of business that he has been performing for twelve years. The business in question concerns the manner in which Fitzgerald manipulates his partner's hat and nose at one and the same time with his fingers. The bit is rated as a good laugh-getter.

ACTORS CLAIM SAME SONG

A dispute over the performing rights to a comedy song entitled "When You're Married, You're a Nut" has resulted in Billy Garden registering a complaint with the N. V. A. against Billy Schoen, whom he claims is using the song without authority. Garden asserts that he purchased the song from Ned Dandy.

Henry Chesterfield of the N. V. A. will listen to both sides this week, after which he will decide who has the best claim to the use of the song.

PICK NEW TRY-OUT HOUSE

The United Booking Offices re-established the custom of holding weekly try-outs last Friday for the purpose of digging up new material. For the present the try-outs will be a weekly feature every Friday night at the One Hundred and Twenty-fifth Street. Another house may also be selected later. Lawrence Goldie will have the try-outs in charge.

NEW MADDOCK ACT REHEARSING

Lieut. Ballard MacDonald and Nat Osborne have been engaged to write the lyrics and music of Charlie Maddock's new act "Not Yet, Marie." Frank Stammers, who wrote the book, is staging the piece, rehearsals having started in New Amsterdam Hall last week. The act calls for fourteen people.

MACK OUT OF NAVY

Jimmy Mack, of the dancing team of Miller and Mack, was mustered out of the navy last Saturday, having been a member of the crew of the U. S. S. Louisville for the last ten months. Miller, the other half of the team, is now in France with the American Expeditionary Forces.

N. V. A. HAS NIGHT MANAGER

William Stuart has been made night manager of the N. V. A. Club Rooms. Stuart has been a performer for a number of years and was selected for the post in view of the fact that he possesses a keen knowledge of the vaudeville actor's temperament.

VAUDEVILLE TEAM DISSOLVES

Edmunds and Leedom have dissolved partnership and cancelled twenty-five weeks' booking on the Pantages Circuit owing to Edmunds signing with Rolfe and Maddock.

GET 22 WEEKS

Leroy, Talma and Bosco have been booked for a twenty-two weeks' tour over the Pantages Circuit, opening at Minneapolis. Richard Pitrot arranged the booking.

NEW CIRCUIT REPORTED RAP AT PANTAGES

BREAK SUSTAINS BELIEF

CHICAGO, Dec. 2.—Much interest was aroused here during the last week in the new popular-priced vaudeville circuit announced by Jones, Linick and Schaeffer, and the Marcus Loew offices. Many persons seem to be puzzled by the venture.

Other persons, however, who are generally pretty close to the truth in all such matters, profess to see in this latest move a warning to Pantages not to come any further East than the cities in which he is now operating. This view seems to be a popular one.

In support of it, it can be pointed out that Loew and Pantages recently broke off relations in New York and here. Just what caused the rupture has never been fully explained, both Loew and Pantages refusing to elucidate the matter.

It was reported at the time of the break, however, that Pantages had ambitions to invade the East and have a chain of houses from coast to coast. This, it was said, did not meet with the approval of Loew, and the break resulted.

If those reports were true, it might well be that Loew, now by going into Kansas City and other Western towns, is only serving notice on Pantages that any ambitions he may have for the establishment of a nation-wide circuit of popular-priced houses will be met by bitter opposition.

FEINBERG BOOKS "YAPHANK" ACT

Abe Feinberg is arranging a vaudeville tour for the acrobatic act which formed such an important feature of "Yip Yip Yaphank" when the soldier show was presented at the Century earlier in the season. The act consists of eight boys, all great ground and lofty tumblers and will be presented in a special camp setting. The tour will open at the Nixon, Philadelphia, on December 23rd, providing all of the members of the act are mustered out of the army by that time. The Palace will see the act later.

ORR AND WEIMERS FORM TEAM

Charles Orr and Angie Weimers have formed a partnership and will appear in an act written by Jean Havez and staged by Jack Mason, called "A Courtship in Song." The act calls for special settings from the Robert Law studio, and will be booked by Pete Mack. It is a singing and talking novelty, with Miss Weimers doing the dancing and Orr taking care of the singing.

TREASURER RESCUES FAMILY

Told that his house was on fire, Thomas Lee, treasurer of Proctor's Fifth Avenue Theatre, rushed out of the box office where he was counting up Monday night and reached home, around the corner on West Twenty-eighth Street in time to rescue his eleven-month-old son, Thomas, Jr., and Irene Delmonte, the baby's grandmother, both overcome by smoke.

THOR HAS NEW ACT

M. Thor's latest musical act, "Isle of Innocence," will open at Union Hill, N. J., next Monday. Ten people are in cast, including the principals, Morris Toen and Eddie Merrigan. After playing around New York for a month the act will be sent direct to the Coast.

BAILEY MANAGING HOUSE

Harry Bailey, formerly manager of the Alhambra Theatre, New York, has been appointed manager of the Liberty Theatre, Camp Upton.

MARRIES RICH WOMAN

DAYTON, Ohio, Dec. 1.—Regan Hughston McLaughlin, a vaudeville actor, and Mrs. Maribel Hartman, of Columbus, said to be the wealthiest woman in Ohio, were married here yesterday. McLaughlin will drop that name and use Hughston as his family name according to a decree of the court.

Mrs. Hughston, daughter of the late Samuel E. Hartman, the patent medicine manufacturer, was divorced last year from Frederick W. Schumacker and, by court action, had her name changed to Hartman.

ALTOONA VAUDEVILLE HOUSE OPENS

ALTOONA, Pa., Nov. 28.—Wilmer and Vincent's Orpheum Theatre, remodeled and redecorated, was opened for the season last evening and drew a packed house. The bill included McClure and Dolly, Elizabeth Wayne, W. H. Macart and company in "Love, Honor and Obey"; Pietro, and Billy Bouncer and the pictures, "Who Is Number One?" and "The Flaming Cross." The house staff includes: Robert Ferenbaugh, manager; O. Dean Trease, treasurer; William Crandon Bevan, leader of orchestra; Robert Stephens, house officer; Harry Louder, stage carpenter.

SAYS NEELAND TOOK HIS ACT

Harry Linton has filed a complaint with the N. V. A. against Walter Neeland, alleging that the latter is using a sketch entitled "Nothing But the Truth," the performing rights of which Linton claims, exclusively belong to him. Neeland is playing the act under the name of "The Fixer," Linton further alleges, a proceeding which he asks the N. V. A. to stop forthwith. The Complaint Board of the N. V. A. has taken the case under advisement.

LOSE A PERFORMANCE

DENVER, Nov. 30.—Due to the increase in influenza cases here, a closing order was issued which made it impossible to present the afternoon performance at the Tabor last Monday afternoon. The order was revoked later, and during the evening the performance went on as usual. All persons who entered the theatre, however, were forced to wear masks.

LORD TO MANAGE NEW ACT

PITTSBURGH, Pa., Nov. 30.—Jas. J. Lord, who recently arrived from Sydney, Australia, where he managed a "headliner" over the Fuller Circuit, has returned to the States to accept a position as manager of "The Harry C. Schreck Spiritualistic Spectacle," a \$5,000.00 spiritualistic spectacle, now in rehearsal in this city.

FERGUSON HAS MATTHEWS ACT

"The Rounder of Old Broadway," the act presented over the United time last season by the late Bobby Matthews, is to be revived with Dave Ferguson in the role formerly played by Matthews. The act will break in at Fox's Jamaica Theatre the last half of this week. Harry Weber is booking it.

JEROME HAS MUSIC SHOW

Lester Jerome for many years of the team of Jerome and Jerome, is about to join the ranks of legitimate producing managers. His first offering will be a new musical comedy with Jane Howard as the star. The production is down for an early date on Broadway.

JOHNNY COLLINS BOOKING AGAIN

Johnny Collins is back again at his desk in the U. B. O. offices, having been mustered out of the service last week. He will look after the bookings of the Keith houses in Louisville, Cincinnati, Cleveland, Johnstown, Indianapolis and East Liberty, Penn.

VAUDEVILLE

PALACE

The Mirano Bros., with their novelty act, in which one of the men performs feats upon a whirling trapeze operated by a miniature airship, opened the bill and scored.

Rae Eleanor Ball and her brother have a musical act which, on account of the excellence of the programme rendered and the ability of the performers, makes it stand out from other acts of a similar nature. Miss Ball is an excellent violinist, while her brother, who conducts the orchestra, is an accomplished celloist.

For their third week at this house, Adelaide and Hughes have made several changes in their act. One or two new songs have been introduced and the dance repertoire is changed a bit. The mechanical doll dance used last season is now used as the closing number, and, judging from the enthusiastic manner in which it was received, deserves a permanent place in the offering. Adelaide is wearing a new and beautiful gown for her opening dance and her appearance in the gorgeous costume aroused many exclamations from the feminine portion of the audience. Not to be behind the principals in the act, David Schooler, at the piano, has made a change in his solo and rendered a medley of operatic selections. The act scored its usual big hit at the Monday performance.

The Watson Sisters, in an act which bristles with new songs and comedy material, scored a great success that was, in fact, one of the biggest hits of the entire bill. The act, in its present shape, is far and away the best thing they have ever offered and the audience was quick to see the big improvement over any of their previous offerings. A few of the best things of the old act have been retained but a big portion of the offering is entirely new.

The Avon Comedy Four, after but a few weeks' absence, are back with their old "Hungarian Rhapsody," which seems to have lost none of its laugh-provoking power. In it the boys seem even funnier than ever and their comedy went over with a bang. Some new songs have been introduced in the act and one or two of the old ones retained. The "When the Boys Come Marching Home" number is an exceptionally good one and was one of the bright vocal spots in their repertoire.

Lieutenant Gitz-Rice, the Canadian soldier, who saw two years' service in France and who, while abroad, wrote scores of songs for the soldiers, opened intermission and sang a number of his own compositions, as well as relating some of his experiences at the front. Of fine personality, a pleasing stage presence and timely material, the big soldier scored a decided success. His offering will be further reviewed under New Acts.

"When He Comes Back," a timely and excellently written sketch presented by Mrs. Gene Hughes and Company, gave this fine actress an excellent opportunity to display her ability. In it, she appears as the grandmother of a young soldier who, in returning from France, has brought with him a young French actress as his bride. The young girl wins the grandmother's heart, but the mother, who had other plans for her boy, refuses to accept her. Only when she learns that she had been a Red Cross nurse and had nursed the boy, when wounded, does she relent. Mrs. Hughes made a splendid character of the grandmother and the balance of the company was excellent.

Bert Williams, after many years with the Ziegfeld companies, is back in vaudeville with a fine collection of stories and some special songs that are lyrically brilliant as well as sparkling with comedy. Rendered in his inimitable manner the act went over big. It will be reviewed under New Acts.

Lester Sheean and Pearl Regny closed the bill with their new dance offering. Of wide variety and excellently executed, the numbers were attractive. Miss Regny's special dance is one of the act's big features.

W. V.

VAUDEVILLE REVIEWS

(Continued on page 8)

COLONIAL

Lucille Cavanagh and Company headlined, with Valerie Bergere and Company and Laurie and Bronson sharing second honors.

The Pickfords opened after the pictures and interested all with an excellent routine of hand balancing. In fact, some of the tricks done by the man were remarkable. The lady acted as assistant and worked up the climaxes.

Ted Doner repeated the success he scored at the Palace and Riverside. His imitations of dancers were done even better than the originals. This chap has a single that will go over anywhere and in any spot, as it contains dancing that won for him a hit he will long remember.

"Sweeties," a war playlet, with songs written by Wm. B. Friedlander and featuring Lillian Berse, scored one of the hits of the show. Miss Berse is a comely miss who knows the art of reading lines, sings splendidly and has the makings of a Broadway star. Jack Weiner and three boys attired in uniforms, did well with their assignments. The act is up to the minute and the situations are humorously worked out. The only thing to be improved upon is the singing of the boys. When this is accomplished, "Sweeties" will be one of vaudeville's standard offerings. The patrons enjoyed the act and applauded loud and long when the final curtain dropped.

Moss and Frye are far ahead of their colored brothers in their line of work. These boys expound humor that contains a punch line a second. They are now singing a ballad in the early portion of the act that fits well. "How High Is Up" and many other puns put them over after singing two songs.

Lucille Cavanagh, assisted by Wheeler Wadsworth, Mel Craig and William B. Taylor, was another act to register. Miss Cavanagh has grown a trifle thinner since her last appearance at this house, but has lost none of her dancing charm. The boys capably assisted with music and song.

Martin and Webb opened the second half with a novelty two-man act. Webb comes on and sings a ballad, after which Martin, who is seated in the orchestra, informs his neighbors that Webb is Cousin Giuseppe and breaks into the gags Webb is trying to put over. The cross-fire talk is excellently put together and gets many laughs. Martin then goes to the stage and plays the piano, while Webb plays the guitar and both sing. This combination is well rehearsed and should find little trouble in securing the best time vaudeville can offer.

Valerie Bergere and Company presented "Little Cherry Blossom," in which the portrayer of Japanese characters was at her best. The pretty little story gives to Miss Bergere much opportunity and she surely made every point count. The assisting company gave the star good support.

Laurie and Bronson had rough going at the start, but they worked fast and it did not take long before the audience was screaming at their comedy material. Miss Bronson has a happy idea of comedy and every time she mentioned "Let 'er Go," much laughter was in evidence. Joe Laurie works up the laughs to a high pitch and hardly anywhere in show business is there a better combination than Laurie and Bronson. They were about to take their son out for a bow, but he fought so hard that they decided to let him remain back stage and play with the horses in the act that followed.

Olympia Desvall and her dogs and horses were received with much enthusiasm. Many pretty pictures are drawn when the horse and dogs are carried on a chariot. The act closed the show and held many in.

J. D.

RIVERSIDE

The Flemings, in a well put on posing and acrobatic act, opened the show and their well executed feats put the act over for a substantial success.

Emily Frances Hooper, assisted by Billy Griffith, rendered a number of published songs and executed several dances. Griffith furnished the piano accompaniments and also rendered a vocal solo.

Klein Brothers won many laughs with their comedy talking act which is well put together and has many sure fire bits following each other in rapid succession. The boys found the third position an easy one and were rewarded by much applause at the finish of their performance.

Nan Halperin is continually improving in her new act and gave an excellent performance on Monday evening. Miss Halperin's offering is made up of one of the best collections of special songs she has ever used and these, combined with the artistic stage settings, her beautiful costumes and her fine rendition, makes of the act a little classic.

"The Military Wedding" song rendered at the close of the act is a gem. Few better songs have been heard this year.

Emma Haig and Lou Lockett, in their song and dance offering, scored one of the hits of the first part of the bill. And deservedly so, for it compares favorably with any of the dancing acts in vaudeville. Miss Haig is an exceptionally good dancer and Lockett, in addition to being a dancer of much ability, also sings well and makes an excellent partner for her.

Frank Crumit opened after intermission and with some new songs and stories was well received. Crumit, who gives the impression of being a Chautauqua entertainer, plays the guitar and ukulele to accompany his songs which he sings in a light, high tenor voice. Of the singing art he knows little and his southern dialect is not always clear in the telling of his stories. But his pleasing personality puts the act over. A medley of the choruses of old time popular song hits was enthusiastically applauded and responsible for a big encore.

Lillian Russell, beautifully gowned and looking charming, rendered a number of the old song successes which she sang into popularity a score or more of years ago as well as some new numbers. Her pianist rendered a solo and this gave Miss Russell time to change her costume to that of a United States marine, when, accompanied by four of the husky sea fighters she returned to the stage to sing their song and give a talk on patriotism which, in spite of the war's end, was thrilling. Miss Russell, intensely patriotic, did great work in the recruiting of men for the marine corps and, for her work, was made a recruiting sergeant. For an encore, she sang a new number which she announced was the work of her daughter.

Jas. J. Corbett, looking more like a juvenile than the old time world champion pugilist, and Jack Wilson, in black face, presented a comedy talking act made up chiefly of jokes and personal quips aimed at Corbett. With few changes it is practically the same act which Corbett and Tinney presented last season. Corbett and Wilson work well together and, with the introduction of some new material, will doubtless greatly improve the offering in the near future. It will be further reviewed under New Acts.

Ollie Young and April closed the show in "Ten Minutes in Toyland," a novel soap bubble blowing act, which one would naturally believe would be of mere interest to children than grownups. Such was not the case, however, as, in spite of its late spot on the bill, much interest in the novel offering was displayed and the audience remained until the final bubble bit was over.

W. V.

ROYAL

Hazel Moran, styled "The girl with the Lariat," performed a number of feats with the rope in the initial spot. She concluded with her best stunt, spinning eighty-five feet of rope, and her earnest endeavors won favor.

The Century Four, a male quartette, sang a number of popular songs and their excellent way of harmonizing sent the offering over to big applause. All of their songs were cleverly put over.

"Work or Fight," a war playlet presented in the number three position, found it rough sailing and did not get across at all. The sketch, more in the nature of a propaganda playlet than anything else, does not fit in with the times and, in addition to its many other faults, is poorly acted.

It tells the story of a young girl who is engaged to a chauffeur. Her wealthy father objects and grows irate when the news is broken, ordering his wife and daughter out of the house. The chauffeur, however, then appears in the uniform of a lieutenant and the father agrees to give him his daughter's hand, not knowing that he is the former chauffeur. Mother and daughter then enter wearing, respectively, the uniforms of a conductorette and ambulance driver. The old man emphatically objects, but they put a pair of overalls on him and prepare to force him to do his bit.

Charles ("Chick") Sale scored a big hit with his rural Sunday school impersonations. He appeared first as the preacher, and his solemn way of putting his comedy over had the audience giggling with mirth. This was followed by imitations of the different characters seen at a Sunday school benefit. Sale is a capable performer, his costumes are cleverly chosen and his way of presenting the different types shows keen and careful character study.

Eddie Leonard and his minstrels, in "Dandy Dan's Return," playing a return engagement at this house, were the applause hit of the bill. All of Leonard's songs and dances went well, each number in turn being applauded, and the novelty number by two of his men, "Sweep It Along," was especially well liked. The audience, as usual, refused to allow him to leave the stage until he had sung his three old favorites, "Sweetness," "Ida" and "Riley Boley Eyes."

Haru Onuki, a dainty little prima donna from the "Land of the Far East," sang a number of classical selections and, from an artistic point of view, her offering ranks first on the bill. Miss Onuki is a soprano who does not attempt to prove her nationality by mutilating the English language nor does she try to overawe the audience by singing songs which they would not be able to appreciate. All of her selections are gems, but her third number, sung in a beautiful coloratura voice, the most difficult notes being rendered in the same clear tone and with the same ease, drew a hearty round of applause. It was so quiet during the rendering of this selection that as the last sound died away, one could have heard the proverbial pin drop.

Stan Stanley and Company, two men and a girl, sent their skit over for a man-sized hit. A man in full dress appears as a ventriloquist and just as he is about to start, is interrupted by another in the audience who starts an argument. The latter, in the subsequent dialogue, puts over all of the gags, the one on the stage acting as the "straight" man. The talking was replete with laughs and the "Dollar a Kiss" section of the act provided a good finish. The young lady offered free kisses to any men in uniform who would have enough "nerve" to come up and a soldier and sailor took advantage of the opportunity with great celerity.

The Gardiner Trio, Helen, Edgar and Babe, offered a number of songs and dances at the close. Their dances were gracefully executed, their skating waltz being the feature of the offering.

I. S.

VAUDEVILLE

ALHAMBRA

Big business continues at this house. Comedy and dancing are prominent on the current bill which was well received at the Monday evening performance.

Bee Ho Gray had number one position and his work with the lasso and banjo playing won him a big hand at the finish.

The Harlequin Trio, two men and a girl, followed and found much favor. The men open with a bell-hop song and go into a dance. The trio then dance and, after some steps by one of the men, the girl sings. Another dance by the men, a song by the girl and a dance by the trio completes the act. They are capital dancers and do some out of the ordinary foot work.

Walter de Leon and Mary Davies were seen in "Behind the Front." The skit starts with patter by Miss Davies, in which she explains that she is an American girl in France and is trying to learn to speak French. On her exit, De Leon enters and he, in turn, explains that he is an American war correspondent also struggling with the French language, which, he says, he has difficulty with because he can not find anyone who speaks it as he does. The girl reappears then and the two endeavor to speak French to each other until they discover that each is American. After a little comedy talk they sing a song, in which they introduce impersonations of French, Russian, Japanese, Scotch, English and Chinese, giving dance steps with each and finish with Jack Tar and his Yankee girl doing a hornpipe. They are very capable performers, have a capital sketch and well deserved the applause they received.

Helen Eley walked away with a hit for her singing act. She is a performer with a pleasing personality, which is backed by ability and a knack of putting her songs over in a way that wins favor. She rendered four numbers and could have taken an encore had she wished, as the applause she received was spontaneous and hearty.

Harry Green and Players, four men and a woman, won success in a comedy sketch entitled "The Cherry Tree." The skit tells of a wealthy man named Goodwin, 50 years of age, who is married to a woman considerably younger than he. Goodwin laments the fact that he has never found anyone who speaks the truth.

George Washington Cohen then appears and returns to Goodwin a pocketbook containing \$2,000, which he had lost. Goodwin is surprised at Cohen's honesty and is further surprised to hear him speak nothing but the truth. Goodwin engages Cohen to work for him on condition that he shall always tell the truth.

Cohen then learns that Goodwin's wife is about to elope with a married man and tells her husband. He also prevents the elopement by telling Mrs. Goodwin that her lover is a married man. As a climax, Cohen tells his first lie by telling Goodwin that his story about Mrs. Goodwin was not true. This reunites husband and wife but loses Cohen his job.

Harry Green was excellent as Cohen and good work was also done by the men who portrayed the butler and Goodwin. The sketch was well received.

Bessie Clayton, in her "1918 Dance Revue," in which she presents Elisa and Eduardo Cousino and Tom Dingle, began her second week at this house. On Monday afternoon Frank Hurst succeeded Jimmie Casson, taking the latter's place as the songster of the troupe and filled the role satisfactorily. John Guiran continues as Miss Clayton's chief dancing partner. The revue scored a solid hit.

Henry Lewis, in his act "Squidulum" in "The Laugh Shop" won a big laughing success. He was called upon to take two encores and could have taken as many more. He sang six songs and gave a line of comedy talk that kept his audience in almost continuous laughter.

Miss Gillis and Company, a woman and two men, won favor with their acrobatic act. They did a routine of hand stand work which brought them applause. E. W.

AMERICAN

(Last Half)

Mildred Haywood opened the bill with several songs. All but one, a comic number sung in Italian, were on the theme of the homecoming of our boys. It would be a good idea for Miss Haywood to include some songs of a different character, as the homecoming material is over-worked in her act.

Fredericks and Palmer, a man and woman team, presented a song and dialogue act. They were well liked.

The Harvey De Vora Trio, two men and a woman, presented their farcical act, in which one of the men plays a blackface role. The offering consists mainly of slap-stick comedy with some dancing to fill in.

Weston and Elaine sent their talking act over to much applause. The finishing number, which is the greater part of the offering, depicts the actions of a girl in a cheap cafe for the first time. A song or two might be worked in during the earlier part of the offering.

Louis Hart and Company were well received. A man enters a room where two armoured figures stand and lays his head on a table. He falls asleep and his dream is then represented on stage. It consists of a number of feats of strength and several poses by the principal. The act was well presented and set.

Alexander Gaden and Company appeared in a comic sketch which has a double plot. It kept the audience interested throughout and the finish drew considerable laughter.

Stone and Boyle, the former a blind pianist, sang and played a number of popular selections. The only variation was the playing by Stone of the sextette from "Lucia."

Joe Cook, billed as "The one man vaudeville show," closed the bill with his satire on a modern vaudeville program. Cook is a clever performer and kept the audience laughing throughout. He pictured the orchestra entering the pit and tuning up, a magician, a musical act and a ventriloquist. He also pictured a ballad singer who introduces a few sad lines during the course of his singing. I. S.

HARLEM OPERA HOUSE

(Last Half)

Hall and Guilda danced their way through the opening, earning no extraordinary amount of applause at the finish.

Corrine Tilton is nothing if not a dainty comedienne. She sang several character songs that aroused considerable laughter and, at the finish, added to her popularity by dancing gracefully.

Le Maire, Hayes and Company are billed as the "Two American Aces of Spades." (See New Acts and Reappearances.)

Vittoria and Colilda are a couple of fetching plump musicians whose contribution to the entertainment consists for the most part of songs rendered on accordions that shone quite silvery in the glare of the spotlight. One of the young women accompanied her accordion playing partner on the violin for the finish.

Demarest and Doll offered what purported to be a droll piano playing and singing form of amusement. Demarest's clownish antics at the piano, which he can play with rare technical skill, even though he seems unable to sustain a single popular melody, do not add lustre to the act, which would find more favor if developed along more polite lines.

The Tennessee Ten are a rollicking aggregation of negro entertainers. Their "Plantation Days" offering has about it many of the elements that make their efforts worth while; their singing, dancing, playing and general sense of rhythm placing them in the favor of the audience to such an extent that they were easily the hit of the bill.

M. L. A.

EIGHTY-FIRST STREET

(Last Half)

Arnold and Florence found the first spot an easy one. They are a man and woman team, but the man is the entire act. He performed a number of novel balancing feats, the last two, in which he perched himself on rickety contraptions built of pieces of crockery, tables and chair, being the most difficult.

Belle Montrose and Company, the latter consisting of one man, kept the audience laughing with her skit entitled "Her Only Chance." She played the part of an amateur who has just been given an opportunity to make good on the stage, and played her part to perfection.

"Childhood Days" is the title of the sketch in which Joe Keller, Martin Fletcher, Neil Burton, Jack Mitchel, William Blett and Grace Gordon appeared. The latter, playing the part of a newly appointed school teacher, enters first, and a surprise comes when her pupils, coming in, turn out to be old men. They explain that they make up the local school board, which, since the younger part of the population is engaged in essential industry, have decided to get some education themselves. The actions of the old men in the school room proved highly humorous, and, with some snappy talking, a few songs and a bit of slap-stick comedy, the offering went over to great applause.

Harry Hines was accorded the big applause hit of the bill. He appeared after the feature film, which was a dramatic picture, and his comedy fitted in well in the fourth spot. He starts with a few remarks, rendered while he holds a bouquet of onions, after which he delivers a monologue and sings a few songs. Hines knows how to get applause. His songs and talk are sure fire and his way of putting them over is even better. "The 58th Variety" has an offering that can fit in on any bill.

Rita Mario and her orchestra, consisting of nine young misses who play the violin, flute, cornet, trombone, cello, xylophone, the percussion instruments, harp and piano, closed the bill. Their offering consisted of a number of classical and popular pieces. The melodies were carefully selected, well arranged and well played. It is a good closing act. I. S.

FIFTH AVENUE

(Last Half)

The Valdore, a man and two girls, presented an act made up of bicycle riding, singing and dancing. Valdore does comedy and trick riding, and is an expert in his line. The two girls are also clever riders, capital dancers and fair singers.

Ted Doner presented an Al singing and dancing act and won a decided success. He was called upon to take an encore. He sang four songs, gave as many dances and, for his encore, gave excellent impersonations of Pat Rooney, Eddie Leonard and George Cohan.

"Sweeties," a sketch telling a little war story with songs, was presented by Lillian Berse and four men. (See New Acts.)

Another act in the big hit column was that presented by Sinclair and Gasper, two clever girl performers. Their act is composed of singing, dancing and talking. The girls are comediennes, the one who sings about being a red-head being particularly bright and clever.

The Kilkenny Duo won favor for their Irish singing, talking and dancing.

Jean Sothern, in a singing act, scored a good sized hit. She rendered five numbers, one of which was for an encore.

"In the Zone," a well-written dramatic sketch, held the interest of the audience from start to finish. (See New Acts.)

Billy Montgomery and George Perry, in a comedy song and piano act, closed the bill and won favor.

E. W.

PROCTOR'S 23RD STREET

(Last Half)

Robert Swan a comedy juggler, opened the vaudeville section of the show. The Twenty-third Streeters like comedy of the broader sort and Swan's act, containing plenty of the latter, landed for a good sized hit.

Skelly and Heit, a comedy team, who start their act with the regulation flirtation number, show a great deal of promise. The man is a capital comedian and dancer and puts over a comic song in great shape. The woman serves as an excellent foil for her partner's comedy antics and helps out nicely with a song or two. The act should be heard from in the larger houses shortly.

Snyder and Melino, comedy bicycle act, with two fun-makers and a straight rider, whose dare-devil stunts fairly stood the crowd on their heads, were a riot of applause and laughter. The comedian, who affects a make-up similar to that of "Bluch" Landolf, is a pantomimist of real ability. The closing trick done by the straight rider is a thriller that should make 'em yell anywhere.

Marshall Montgomery upheld his reputation as one of the few real ventriloquists holding forth in vaudeville today. Marshall opened quietly, and worked his audience up gradually, until, at the finish, he had them working for him to a man.

Emma Stephens, a soprano singer, displaying a voice which revealed evidences of the best of training, was one of the big applause hits.

Miss Stephens pronounces the words of her songs in such a manner that they can be heard and understood all over the house. She should receive a special word of praise for this, inasmuch as the majority of prima donnas who find their way into vaudeville seem to think that enunciation is the last thing to be considered.

Ted Doner, called upon to deputize for Bobby O'Neill on Friday evening, quickly established himself in the good graces of the audience. In addition to possessing a likeable personality, Doner is a corking dancer. His dance embracing impressions of Eddie Leonard, George M. Cohan, Frisco, etc., went over like wildfire.

Al Shayne, assisted by a "plant" in the orchestra, although on very late, registered an enormous hit. The boys are doing a great act and should be able to make a Palace audience laugh just as hard as they did the bunch on Twenty-third street. The exchange of conversation between Shayne and the "plant," in which the latter takes him to task for burlesquing opera, in real vaudeville and recalls the days when Weber and Fields were doing the talking act that started them on the road to fame.

H. E.

McVICKERS

(Chicago)

Mowatt and Mullen sang and juggled clubs in lively fashion.

Douglas Flint and Company were highly entertaining in a comedy sketch called "Easy Money."

Mason and Austin uttered funny jests and sang well-known melodies harmoniously and well.

Drier and Drier presented their own conception of dancing steps which scored a decided impression.

The Three Roselles were easily the hit of the bill with their playing, which they did upon various musical instruments.

"What Women Can Do" brought together four clever feminine players who presented an offering consisting of singing, dancing, wrestling and expert rifle shooting.

Sanders, Cat and Ratz gave a remarkable exhibition of tricks that won hearty recognition and proved an excellent offering at the conclusion of the bill.

H. E. R.

VAUDEVILLE

CORBETT AND WILSON

Theatre—*Riverside*.
Style—*Comedy talking*.
Time—*Fifteen minutes*.
Setting—*In one*.

James J. Corbett and Jack Wilson are presenting an offering patterned along lines similar to the one previously done by Corbett and Frank Tinney.

In it Wilson works in blackface and the dialogue consists chiefly of the kidding of the big ex-champion by the comedian.

The act opens with Wilson in sailor's uniform, armed with a musket, and Corbett, in a natty naval officers' uniform, refusing to give the pass word. He forcibly takes the gun away and jokes with Wilson about his size. From this on, the act is given over to good-natured kidding, with Corbett the butt of most of the jokes. His experiences as an actor, his salary with the Shuberts and other matters of a more or less personal nature are brought out. Corbett feigns anger repeatedly, but is always brought back to good nature even after his attempt at a pathetic recitation is ridiculed.

For a finish, the old story of the girl who wants to borrow carfare is introduced, with a young lady playing the part of the stranded girl, whose home is in San Francisco.

This made a weak finish to an act, which, up to that point, had been going along quite smoothly, although it must be said that, as a comedy vehicle, it is lacking in many departments. Wilson has not the unctuousness of manner possessed by Tinney and the kidding of his big partner seemed to carry a note of sarcasm which is fatal to laughter.

Corbett was good, but the act needs a lot of overhauling before it is in shape to hold down the place on the bills which the prominence of its principals demands.

W. V.

JOLLY, WILD AND KOLER

Theatre—*Harlem Opera House*.
Style—*Songs and talking*.
Time—*Sixteen minutes*.
Setting—*Special back-drop*.

The back-drop in this act represents three stores—clothing, music and millinery.

Koler furnishes most of the comedy of the offering by rushing in and out of his clothing store and making humorous comments. The female member of the trio does her bit as best she can. This consists in being a foil for the other two and standing around while they argue about her.

Several abnormally sized cigars are brought forth at stated intervals by Koler, who uses them in a more or less successful attempt to inject humor into the offering.

A piano figures in the act, the playing of which could easily be dispensed with. Taken all in all, this act could hardly be referred to as a high class offering. For that reason it belongs where it is now playing.

M. L. A.

CLOVER LEAF TRIO

Theatre—*Fifty-eighth Street*.
Style—*Singing and talking*.
Time—*Sixteen minutes*.
Setting—*In one*.

Two "rubes" and a young woman dressed in fashionable attire comprise this trio. After singing their opening song together, during which one of the men moves his bearded chin amusingly, the lady appeared alone and sang a ballad. Her enunciation, however, was very poor, the title words of the song even not being intelligible. And as for the others, their rendition was just as faulty, except that it didn't matter very much whether their singing could be heard or not.

M. L. A.

NEW ACTS AND REAPPEARANCES

(Continued on page 29)

LIEUT. GITZ-RICE

Theatre—*Palace*.
Style—*Songs and stories*.
Time—*Fifteen minutes*.
Setting—*In one*.

Lieutenant Gitz-Rice, of the first Canadian contingent, a soldier song-writer who spent two years at the front and who recently has been with "Getting Together," has a vaudeville offering which, on account of his pleasing personality and his clever songs, combined with the war atmosphere, is sure-fire.

Opening with a recruiting song to which he played his own accompaniment, he next sang "You've Got to Go Up or Go Under." Then followed a number of stories of the trenches, both comic and pathetic, among the latter being a realistic description of the first gas attack in which the Canadians, knowing nothing of this method of warfare, lost 12,000 of their 34,000 men.

With a tribute to the American soldier, whom he called the Canadian's brother, the act closed and, for an encore, he sang "Keep Your Head Down Fritzie Boy" and a new song called "Now the War Is Over."

Of all the soldier acts which have been presented in vaudeville since the outbreak of the war Lieutenant Gitz-Rice is far and away the best. W. V.

BERT LESLIE & CO.

Theatre—*Proctor's 23d Street*.
Style—*Comedy sketch*.
Time—*Eighteen minutes*.
Setting—*Special*.

Leslie, in this act, is surrounded by a poor cast which feeds the material to him in such a manner that it makes it difficult to get the best out of his gags.

Two men make a wager about a third (Leslie). The latter has been invited to dinner and one man claims that he will not prove to be a gentleman. The party in question arrives, and proves to be a peculiar chap who always has a ready answer to any question, and is very outspoken. Thompson, one of those making the wager, disguises himself as a waiter and is beaten every time he starts an argument with the man in question. He finally calls up the lunatic asylum, thinking the guest crazy. When the attendants arrive, however, the dinner guest beats him again by having him removed as the crazy man.

The man playing the part of Thompson did not hold up his end, and, like the rest of the supporting cast, recited his lines like a schoolboy. Leslie was very funny, has material that is good, but needs better support. I. S.

CARRIE LILLIE

Theatre—*Fifty-eighth Street*.
Style—*Singing and dancing*.
Time—*Twelve minutes*.
Setting—*In one*.

This act bespeaks the personality of Carrie Lillie, which is energetic and entertaining. Her songs are four in number, and she makes two changes of costume during their rendition.

However, the really important part of her offering is her songs. These she sang with due regard for the business of putting them over. She used her head, her eyes, her shoulders, her hands and her lower extremities effectively. Her voice alone would have hardly been enough, because of its huskiness, which may have been due to a cold.

While there is nothing particularly novel about Miss Lillie's act, the fact remains that the average audience will probably view it favorably. M. L. A.

"SWEETIES"

Theatre—*Fifth Avenue*.
Style—*Comedy singing sketch*.
Time—*Twenty minutes*.
Setting—*Boxed scene in three*.

"Sweeties" is a novel comedy skit of the war which tells a story of a girl with too many sweethearts, four being the number she has attached.

The scene discloses a reception room and the rise of the curtain shows a young lady lying upon a lounge. When the curtain is up the stage is darkened and, at a door center stage, is shown a young man in khaki with a bright light shining on his face. The man sings a verse of a song, at the finish of which the girl rises to a sitting position, as in a dream, and sings an answering verse.

This is repeated with two other men, each of whom vanishes when he finishes singing. When the third has finished, the lights go up and one after another the three men come in to bid her goodbye. Each in turn puts a ring on her finger and says he will return on his first furlough to marry her. After the third has gone, the fourth man, a blue devil Frenchman, enters. He also makes love to her and she tells him of her three fiancées. Frenchy then hands her a letter from one, a telegram from another, and takes a telephone message from the third, each announcing his return.

They enter and each tells the girl he has fallen in love with a French girl named Marceline and asks to be released from his promise. The girl gladly consents and goes to the arms of the Frenchman. The others then discover that they have each made love to the same French girl. A song by the girl and men brings the skit to an end.

It is a novel and bright offering and is well presented. The work of the men is well done, the man playing the Frenchman and the one playing the aviator being particularly good. Miss Berse does not make the most of her opportunities, however.

E. W.

"SOME BABY"

Theatre—*Proctor's 125th Street*.
Style—*Review*.
Time—*Twenty-two minutes*.
Setting—*Special*.

This act is an extraction from the play "Some Baby," that played hereabouts last year. It is one of a number of reviews and tabloids that have been presented recently and, like most of the others, does not give much promise.

The production of such a review, however, involves considerable expense for costumes, settings and a large and capable cast, and it is questionable whether the returns are sufficient to make the production worth while. As it is, the offering may be able to get across fairly well in small time houses, but big time audiences are not apt to like it.

The opening song, where a chorus of seven is introduced, went over to a half-hearted round of applause. The scene where uncle and auntie are presented was not very well worked up. The "Float On" song was well liked, but the "Cow" bit went over for what was only a mild laugh. The "Hen-peck" portion was only fair, and the duet "You Want My Love" did not get across at all. The "Society" number is the best part of the offering, the chorus being well costumed and the song well put over. The "Discovered" number and the "Swell Affair" song concluding the offering came rather abruptly.

As a whole, it is an offering that does not appear likely to leave the small time circuits.

I. S.

"IN THE ZONE"

Theatre—*Fifth Avenue*.
Style—*Dramatic sketch*.
Time—*Thirty minutes*.
Setting—*Special boxed scene in three*.

"In the Zone," a playlet by Eugene O'Neil, tells the story of the crew of a tramp steamer which is carrying ammunition and is in dread of being sunk in the "war zone." There are eight of the crew, seven of whom suspect the eighth of being a spy who probably intends blowing up the vessel. They call him the Duke and each has something to say against him.

Then they discover that he has a tin box hidden in his bunk. This they put in a bucket of water, bind him hand and foot, take the key of the box from him, and tell him they intend to throw him overboard if the box contains incriminating evidence. When the box is opened it is found to contain only letters. One of these is read and is found to be from the Duke's sweetheart. It is a pleading letter of a woman to a man she loves but will not marry until he stops drinking.

A second letter is from the same woman. In it she bids the man goodbye forever because he loves liquor more than he does her. In this is found the leaves of a rose. The men, ashamed of themselves, set the Duke free and the curtain falls.

The sketch ranks among the best dramatic offerings seen upon the vaudeville stage. Its story, while simple in the telling, is tense in action and grips the auditor as in a vise. It was capitally acted and fully deserved the approval it received.

BERT WILLIAMS

Theatre—*Palace*.
Style—*Songs and stories*.
Time—*Twelve minutes*.
Setting—*In one*.

With a piano accompanist, Bert Williams is back in vaudeville with about the best collection of special songs and negro stories he has ever had. Rendered with all his old-time artistry, with every point in both song and story brought out with telling effect, the act is a decided success; one of the best, in fact, which the comedian has ever presented.

He began with a story about his brother, who was fined for automobile speeding, and then went into a song which was a lyric gem dealing with a stern justice called Judge Grimes who dealt out sentences severe and long for minor offences.

Another song, "You Cannot Shake That Shimmye Here," was rendered with much humor and was followed by "The Panic Is On," a clever lyric dealing with war-time prices of food.

The final number, "In the Evening," introduced the old poker bit with which Williams has been so long associated and was put over to big applause.

Working with his usual quietness of delivery, which was in marked contrast to the usual run of his style comedian, Williams' art stands out with all its old-time sparkle and brilliancy. His entire performance was a delight. W. V.

ROBIE RIFLES

Theatre—*Proctor's 23d Street*.
Style—*Sharpshooting*.
Time—*Ten minutes*.
Setting—*Full stage*.

Rosie Rifles is a clever shot with a rifle and went through her act without missing a shot. In various attitudes and using various difficult targets she shot with rapidity and remarkable dexterity. Her partner assisted her cleverly when she duplicated William Tell and shot an object off his head. She also shot bulbs off his fingers and concluded with an exhibition of rapid fire shooting.

I. S.

DRAMATIC and MUSICAL

WOODS GETS "THE LUNATIC"

A. H. Woods has acquired the producing rights to "The Lunatic," a new play by Channing Pollock.

GOING ON THE ROAD

Leo Ditzchstein's engagement at the Vanderbilt in "The Matinee Hero" was brought to a close last Saturday night. The show will start on the Subway circuit instead of going into the storehouse.

"ROADS OF DESTINY" GIVES FLORENCE REED HER GREATEST CHANCE

"ROADS OF DESTINY"—A play in a prologue and three acts, by Channing Pollock, from O. Henry's story of the same name and produced Wednesday evening, November 27, at the Republic Theatre, by A. H. Woods.

Prologue.

David Marsh	Edmond Lowe
"Alec" Harley	Malcolm Williams
Ann Harley	Alma Belwin
Lewis Marsh	John Miltern
A Voice	Alma Kruger
<i>Road to the Left.</i>	
David Marsh	Edmond Lowe
"No Gold" Hardy	Malcolm Williams
Marion Hardy	Alma Belwin
"Spider" Lewis	John Miltern
Rose Le Claire	Florence Reed
"Phious" McPherson	John Daly Murphy
Jim Gleason	Claude Brooke
"Long Tom" Kirk	Edwin Walter
The Barkeep	Charles A. Sellon
<i>Road to the Right.</i>	
David Marsh	Edmond Lowe
Alan Harding	Malcolm Williams
Annette Harding	Alma Belwin
Grantland Lewis	John Miltern
Rosetta Clark	Florence Reed
Andrew McPherson	John Daly Murphy
Jennings	Claude Brooke
Tom Church	Edwin Walter
The Butler	Charles A. Sellon
<i>The Road Back Home.</i>	
David Marsh	Edmond Lowe
Ann Marsh	Alma Belwin
Lewis Marsh	John Miltern
Rose Carter	Florence Reed
Robert McPherson	John Daly Murphy

"Roads of Destiny" is described on the program as a "theme with variations, suggested by O. Henry's story," but Channing Pollock's play is original in plot and characterization and its central idea is the futility of attempting to escape one's destiny.

In the play David Marsh and his brother Lewis love Ann Harley, who, in turn, loves David. David learns of his brother's love for Ann and, to prevent him carrying out a suicide threat, leaves.

In a vision David comes to the crossroads and takes the road to the left, which leads him to Alaska. There, he falls in love with Marion Hardy, his partner's daughter. But Rose Le Claire, the mistress of "Spider" Lewis, the owner of a gambling resort, is in love with David. "Spider" Lewis learns of Rose's love for David and kills her.

Again, in a vision, David takes the road to the right, which leads him to a summer residence on Long Island, and here again he is fated to be loved by two and have one commit suicide when she discovers he does not love her.

The action of the last act, which is reality, occurs two years later. David is in his Western home again. Ann has married Lewis Marsh. Lewis has betrayed Rose Carter, who eventually becomes housemaid in the Marsh home. She recognizes the man who betrayed her and shoots him, thus leaving David free to marry Ann.

The work of Florence Reed in three distinctly different and trying roles was probably the best in the career of this actress and stamps her as one of our most talented emotional players.

John Miltern gave a most finished portrayal of each of his three roles. Alma Belwin was excellent as Ann. Edmund Lowe made David manly and appealing and Malcolm Williams and John Daly Murphy did capital work in their respective roles.

"OH, MY DEAR," NEW PRINCESS PIECE FILLED WITH MELODY

"OH, MY DEAR"—A musical comedy in two acts, book and lyrics by Guy Bolton and P. G. Wodehouse. Music by Louis C. Hirsch. Produced Tuesday evening, November 26, at the Princess Theatre, by F. Ray Comstock and William Elliott.

CAST.

Hazel	Evelyn Dorn
Dr. Rockett	Frederick Graham
Broadway Willie	Burbank
Grace Spelvin	Roy Atwell
Bagshot	Marjorie Bentley
Bruce Allenby	Joseph Allen
Hilda Rockett	Joseph Santley
Georgele Van Alstyne	Ivy Sawyer
Pickles	Helen Barnes
Babe	Miriam Collins
Mrs. Rockett	Helen Clarke
Jenny Wren	Georgia Caine
Joe Plummer	Juliette Day
Nan Hatton	Francis X. Conian
Miss Lenox	Florence McGuire
Miss Bryant	Clara Carroll
Miss Schuyler	Dorothy LaRue
Miss Stuyvesant	Gene Carroll
Miss Rhinelander	Frances Chase
Miss Greeley	Victoria Miles
Miss Beekman	Jennifer Sinclair
Miss Cortlandt	Dorothy Bailey
Miss Franklin	Bessie More
Miss Audubon	Bene Manning
Miss Barclay	Alfa Lamee
Neal Clarke	Patricia Gordon
Harry Coppins	Sven Eric
Willie Love	Robert Gebhardt
Frank Lynn	Victor Le Roy
	Jaque Stone

"Oh, My Dear," the sixth of the series of polite musical comedies produced at the Princess by Comstock and Elliott, is in every way a worthy production and one which bids fair to hold the boards of this little playhouse for some time to come. It is filled with melody, the book contains bright, crisp lines and the piece is staged up to the high standard of excellence set by the producers.

The story around which the piece is built concerns the Rockett Health Farm and its guests, who are there to be relieved of real or imaginary ills.

Dr. Rockett conducts the farm, and to his resort come persons in various walks of life. The first is Bruce Allenby, a young aviator, who is suffering from the effects of his high flying along the "Great White Way." He seeks relief at the hands of Dr. Rockett. Following him come Broadway Willie Burbank, another "White Way" high flyer; Hazel, Georgie Van Alstyne, Grace Spelvin, and a bevy of show girls. That old, but ever new farcical expedient, mistaken identity, furnishes much of the fun, Burbank and Allenby being the characters that are confused.

Joseph Santley and Ivy Sawyer take care of most of the dancing and do it well.

Joseph Allen bears the burden of the comedy and is very amusing. As a fun-maker Roy Atwell is a close second, while Georgia Caine, Frederick Graham, Miriam Collins and Helen Clarke all do their full share in making the show a success.

The chorus is well drilled, prettily costumed and effective, and the settings are adequate.

WHAT THE DAILIES SAY.

Herald—Another Princess hit.
World—Graceful and pretty.
Tribune—Light, amusing and tasteful.
Times—Has a tinkling score.
Sun—A melodious gem.

SOLDIERS TO SEE WHITESIDE

Walker Whiteside, appearing in "The Little Brother," with Tyrone Power, at the Belmont Theatre, and David Warfield in "The Auctioneer" at the Manhattan Opera House, will each give a free performance for enlisted men on next Sunday night. These performances are given under the auspices of the Stage Women's War Relief.

GRACE GEORGE HAS NEW PLAY

Grace George, who has not been seen in New York since her performance in Bernstein's "L'Elevation," is planning to return to the stage before long. She has "The Widow's Mite," a three-act comedy by Leonard Huskinson and Christopher Sandeman, in rehearsal.

C. & H. HAVE NEW PIECE

"The King's Double" is the title of a new operetta that will be produced by Cohan and Harris during the holiday season. The book is by Stephen Ivor Szinney, the lyrics by William Cary Duncan, and the music by Anselm Goetzl, the Bohemian composer.

WAR ORPHAN FUND PLAY IS PRESENTED WITH ALL-STAR CAST

"WHEN A FELLER NEEDS A FRIEND"—A play by Harvey J. O'Higgins and Harriet Ford, based on the cartoons by Clare Briggs, published in the Tribune. Produced Sunday night, December 1, at the New Amsterdam Theatre, by the State Women's War Relief.

CAST.

Augusta Pryor	Florine Arnold
Fairfax	Maclyn Arbuckle
Janet	Charlotte Walker
John Pryor	Tim Murphy
Margaret Russell	Viola Allen
Jarvis Russell	Richard Barbee
Oliver Cromwell Nutley	O. P. Heggie
Charlotte Fairfax	Helen Westley
Captain Everett	Emmett Corrigan
Katherine Knowles	Janet Beecher
Jack Pryor	Shelley Hull
Victor Fontaine	Paul Duet
First expressman	Holbrook Blinn
Second expressman	A. E. Anson
Boy Scout	Clare Briggs

"When a Feller Needs a Friend" is a spy drama which starts off slowly but, as it progresses, develops into a striking picture of the spy problem in Washington in the early stages of the war.

The story has, as two of its central figures, a couple of youths, one of whom is a boy scout in the service of the United States Government and the other under suspicion as a spy.

Margaret Russell, a dashing widow, has a bundle of mysterious papers, which appear to have unusual value to her and cause her loyalty to be doubted. To protect herself, she hides them among the effects of her son, Jarvis, with the injunction to him that the papers, if made public, would compromise her good name. She insists that he guard them.

It becomes known, however, that Jarvis has the papers and the fact that he is known to be a pacifist brings him under the eye of the Secret Service and he is tracked as a spy.

The Boy Scout gets on his trail and gets into the presence of the suspected one by means of a pine box in which he is carried into the house. It is the situation which results from this unwelcome and unusual visit that causes Jarvis to "need a friend."

It was an all-star cast that presented the play, with Clare Briggs as the Boy Scout. The various roles were admirably acted.

Being a war play it has lost some of the effectiveness it would have had, had it been produced before the conflict ended, but it proved to be good entertainment in spite of this fact.

The piece was written for presentation by amateurs throughout the country for the benefit of the Allied War Orphans' Fund. The receipts of the initial performance, unofficially placed at \$2,500, will go toward publishing the play, with pictures of the members of the cast and full stage instructions. Copies of the book will be sent to amateur dramatic societies in this country for presentation by them.

OPENING DATES AHEAD

"Midnight Frolic"—New Amsterdam Roof, Dec. 9.
 Harry Lauder—Lexington, Dec. 9.
 New Century—Midnight Whirl—Century Grove, Dec. 12.
 "Somebody's Sweetheart"—Central, Dec. 23.
 "The Little Journey"—A Shubert Theatre, Christmas night.
 Showman's League Dinner—Hotel Astor, Dec. 30.
 Chicago Grand Opera—Lexington, Jan. 27.

OUT OF TOWN

"Half Past Eight"—Syracuse, N. Y., Dec. 9.
 "East is West"—Baltimore, Md., Dec. 9.
 "The Greater American"—Chicago, Christmas Day.

SHOWS CLOSING

David Warfield—Manhattan Opera House, Dec. 14.
 "Forever After"—Central, Dec. 21.

"A PLACE IN THE SUN" IS OLD FASHIONED AND OF LITTLE INTEREST

"A PLACE IN THE SUN"—A four act play by Cyril Harcourt. Produced November 28 at the Comedy Theatre by the Shuberts.

Cast.	Cast.
Dick Blair	Norman Trevor
Rosie	Jane Cooper
A Farmer	Henry Crocker
Stuart Capel	John Halliday
Marjorie Capel	Peggy Hopkins
Mrs. Moutrie	Merle Madden
Arthur Blagden	Cyril Harcourt
Sir John Capel	George Fitzgerald
Parsons	Mr. Goodfellow
Agnes	Florence Fair

Class distinction is the keynote of "A Place in the Sun," a distinction better understood in European countries than is here.

The action of the play is laid in England and the story has for its central figures Stuart and Marjorie Capel, son and daughter of Sir John Capel, and Dick and Rosie Blair, the offspring of a farmer.

Rosie loves Stuart not wisely but too well, with the almost inevitable result which follows where a girl permits her affections to be won by a man above her station in life, for Stuart refuses to save her from disgrace.

Marjorie loves and is loved by Dick, and offers to sacrifice herself to him that her brother may be forced to marry the girl he has ruined. Dick refuses to place the woman he loves in any such position even to save his sister, but a happy ending is brought about by Stuart's better nature coming to the fore, with the result that he marries Rosie.

While Mr. Harcourt has fashioned a play somewhat removed from the old melodrama, it is of uneven merit. In spots he shows considerable force but in others his writing is weak. He starts in to build his foundation on caste, but his building has not proceeded far before he begins to tear it down. And he accomplishes the latter so well that he pulls his building down about his ears.

Norman Trevor made Dick a manly fellow. Trevor is a capital actor and played with much earnestness and human feeling.

Mr. Harcourt played the role of Arthur Blagden, a newspaper man who is bibulous and misanthropic as well, and made the character distinctive.

John Halliday played the role of Stuart admirably and Peggy Hopkins did good work as Marjorie. Jane Cooper also did well as Rosie.

WHAT THE DAILIES SAY.

Tribune—Not a good play.
Herald—Play of uneven merit.
World—Remote in interest.
American—Old fashioned play.

LETORA OUT OF GLORIANNA

Joe Letora left the cast of "Gloriana," the John Cort show, last Saturday night. He was replaced on Monday by Bradford Kirkbride.

Reviews continued on Page 34

THE NEW YORK CLIPPER

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THEATRE ORCHESTRAS

Why are the orchestras at many of the smaller vaudeville houses so blatant and unmusical? Is it because their early classical training has imbued them with a contempt for the popular tunes they now play? Or is it because they are just players whose only purpose in life is to achieve the conclusion of the musical task allotted to each during a performance?

Whatever the reason, the fact remains that their musical ineptitude sometimes inserts a jarring note into the efforts of musical acts. In all probability it was this reason that originally caused artists like Bessie Clayton, Sophie Tucker and others to include their own musical accompanists in their offering.

And if managers are deaf to the faults of their orchestras the people who patronize their theatres are not. At the Harlem Opera House last week, to cite a specific instance, where the orchestral accompaniment ruined the chances of a pair of dancers who appeared first on the program, a lady in the audience remarked quite audibly: "That orchestra is so rotten I wouldn't have 'em play at a dog fight." And it is certain that her sentiments as regards that particular orchestra were shared by a goodly portion of the rest of the audience.

Besides the artistic value of good music, there is a definite commercial value that has been established for theatres by good musicians. The success of the Rialto, Strand and Rivoli theatres depends largely upon their orchestras. Their musical programs have become as important a feature as the motion pictures shown.

It is to be hoped that this deplorable condition will be remedied, as it surely can be, which would be in line with the policy of vaudeville interests to furnish a better class of entertainment in their various theatres because it pays, if for no other reason.

FRANCIS WILSON IS A FATHER

A baby boy was born last week in the home of Francis Wilson. Mrs. Wilson was formerly on the stage and her last appearance was in "The Bachelor's Baby," Wilson's play. The latter has not appeared on the stage for three years, but has given nearly fifty years to the profession. He is still active, being president of the Actors' Equity Association, and is a playwright and lecturer. His first wife died in 1915.

ANSWERS TO QUERIES

B. A. P.—Helen Pollock has posed for films.

B. U. R.—Ollie Kirby has appeared in Kalem films.

L. R. Simpson and Dean played the Poli time in 1915.

W. Z.—Ruth Budd played at the Palace in June, 1917.

H. J.—W. Rudinoff was with the Eva Tanguay show.

S. F.—Jack Pickford is a brother of Mary Pickford.

H. K. T.—The Avon Comedy Four has appeared in burlesque.

S. A. E.—Mrs. Eddie Leonard's maiden name was Mabel Russel.

J. C.—"My Little Dream Girl" was written by L. Wolfe Gilbert.

S. R.—Lucille Cavanaugh played in the "Follies" three years ago.

H. I.—Lee Harison was with "The Hustler" Company in 1891.

L. E. S.—Franz Lehár wrote the operetta, "The Star Gazer."

H. W.—Claude Gillingwater played at the Palace in October, 1916.

P. V.—Philip Leigh was with the Somerville Stock Company in 1915.

C. M.—Carroll Fleming directed Thanhauer Films three years ago.

G. R. H.—"Fatty" Arbuckle formerly played in Keystone comedies.

F. A.—"Iphigenia in Tauris" was presented in the Yale Bowl in 1915.

H. A. G.—Marjorie Rambeau and Willard Mack were divorced last year.

W. B. S.—Grace Van Studdiford was formerly a light opera prima donna.

F. B. Z.—Betty Martin, the musical comedy actress, died in October, 1916.

J. M. F.—Yes, the team of Mills, Ladden and Mills has played the Loew circuit.

R. E.—"The Girl Who Smiles" was produced by the Times Producing Company.

TWENTY-FIVE YEARS AGO

Josie Sabel was with the May Howard Company.

Eddie Giguere was with the Police Patrol Company.

George Fawcett was with the A. M. Palmer Stock Company.

The Henriette and The Park Theatres, Columbus, O., were burned.

Creston Clarke was playing Shakespearean roles at the Grand Avenue Theatre, Philadelphia.

Ada Rehan acted Letitia Hardy in "The Bells Stratagem" at Daly's Theatre, New York.

Daly's Theatre, in London, was opened.

Ada Rehan and Augustin Daly's Company acted there from June 27, 1893, to May 7, 1894.

LUBOVSKA TO TOUR

Arrangements were completed last week with Henrique Bonelli, of Montevideo and Buenos Aires, for Desirée Lubovska, the dancer, to make a three months' tour of South America next summer. The tour will begin in June, directly after the closing of the Hippodrome season and will include all of the leading South American cities.

T. D.—Mabelle Adams and Marion Murray played the U. B. O. time in 1916.

R. V.—Leonard Ide replaced Henry Mortimer in "The Bubble" in May, 1915.

A. C.—George and Lillian Dawson played the William Morris Circuit two years ago.

R. D.—Jimmie V. Monaco wrote the music for "You're a Dog-Gone Dangerous Girl."

H. D.—Sir Herbert Beerbohm Tree appeared in the Triangle picture, "The Old Folks at Home."

E. G. T.—"Johnny" Hand died two years ago. Yes, he was a veteran of the Civil War.

S. A. C.—Thurber and Thurber played in vaudeville on the Pacific coast three years ago.

N. H.—Fritzie Scheff went into bankruptcy over four years ago. A discharge was granted her in July, 1915.

T. M.—Pauli and Hess played the Proctor time three years ago in a singing and dancing act.

L. D.—Mary Melville was a member of the team of Melville and Higgins. She later did a single.

E. S.—George Broadhurst and Walter Hackette wrote "He Didn't Want to Do It."

D. C.—C. W. Lawford became resident manager of the Reis Circuit in 1909. He remained in that capacity for six years.

S. H. T.—The Polly Moran appearing in vaudeville is the same one who has been appearing in Mack Sennett comedies.

J. O.—Vera Michaelana was operated upon for appendicitis two years ago at the Flower Hospital.

H. F.—Anna Doherty, former ingenue of the Knickerbocker Stock Company, is married to Carl W. Miller.

S. E. L.—Gladys Clark played in "Step this Way" at the Astor Theatre two years ago.

J. S.—Jewel Carmen's real name is Julia Levina Quick. She is twenty-one years of age. She was born in Tillamook County, Oregon.

COLLECT \$1,000 IN FREEPORT

FREEPORT, L. I., N. Y., Nov. 29.—The Plaza Theatre held a rally between performances and with the assistance of six soldiers a collection was made of \$1,000.

"SAM" SOLDIERS GOT DRUNK

Nick Doninico, bartender, and Henry Becker, proprietor of a saloon at Fifty-first street and Lexington avenue, were arrested last week on the charge of selling liquor to the soldiers taking part in "Good Luck, Sam" at the Lexington Theatre. They were held in jail to appear in Special Sessions.

ISMAN SUED FOR DIVORCE

Felix Isman, the real estate operator who has been identified with many theatrical enterprises in the past, is being sued for divorce by Mrs. Hazel Isman. The action has been brought in the Supreme Court and the complaint alleges that Isman misconducted himself with an unknown woman on the evening of November 3 at 3120 Broadway.

The present Mrs. Isman is the real estate operator's second wife, whom he married June 6, 1914. His first wife was Irene Frizelle, a chorus girl, whom he married in 1912.

Rialto Rattles**THEATRICAL MYSTERIES NO. 21**

What's become of all of those teams of wooden shoe hoopers who used to keep carpenters busy repairing vaudeville stages all over the country?

VERY USEFUL

One of the principal characters in Wm. Le Baron's new play, "Back to Earth," is an angel, we hear. Sounds like sort of a handy person to carry around regularly with any show.

THIS WAY OUT

It really begins to look as if the Swann song the ticket "specs" have been listening to so much of late would shortly live up to its name as an exit march as far as they are concerned.

JACK IS SURPRISED

Jack Dunham says it's wonderful the way the picture houses are capturing big singers, nowadays. Who would ever have thought, back in the good old illustrated song days, that Caruso would be at the Rialto, says Jack.

SURE SIGNS

Sure signs can be observed that the Fifth Largest Industry is coming back to life again after its recent period of enforced lethargy. W. W. Hodkinson is out with a new distribution proposition and Bill Brady is getting ready to make a few speeches.

WON'T EVEN HELP A LITTLE BIT

A well-known dentist comes to bat with the interesting announcement that he can cure mild cases of mental aberration by the simple expedient of extracting the afflicted person's teeth. This won't mean a thing to the five or six thousand "nut" singles now performing in vaudeville, however. He said "mild" cases.

SOUNDS REASONABLE

"How is it that the guys who write funny columns for the newspapers are generally sad looking ginks," posts Joe Flynn from the wilds of the Bronx. Hard to tell. Maybe they read their own stuff regularly, though. That might account for it.

SOME WARDROBE

Florence Nash, according to the solemn assertion of one of the Sunday pictorial supplements, wears 1840 gowns in her new play, "Remnant." If this important statement be true, all we have to say is that she must be some quick change artist to get 'em all on and off in the short space of two hours and a half.

THEY'LL BE GLAD TO HEAR IT

"When stories are written for the screen alone, scenarios will be better," sagely chirps Heywood Broun, equally famed as a sporting expert and critic of the drama. Of course, Anthony Kelly, Anita Loos, Monte Katterjohn, C. Gardner Sullivan and some twenty or thirty other novices who each manage to knock out approximately \$50,000 a year writing original scenarios, will be glad to hear this.

THINGS WORTH HAVING

Henry Chesterfield's smile.
 Bill Lykens pearl derby.
 Lewis Selznick's luck.
 Walter Kingsley's acquaintance.
 Sam Hodgdon's wit.
 Max Hart's money.
 Oliver Morosco's polished manners.
 Arthur MacHugh's nerve.
 Charlie Chaplin's feet.
 Ben Atwell's imagination.

VAUDEVILLE VETERANS

"Don't you wish you could dance? Yes, don't you?"

"Go ahead and tell 'em all we both know. It won't take you any longer."

"You say she didn't open her mouth? No, sir; that wasn't my wife."

"Let's try this side of the house, they're better over here."

STOCK REPERTOIRE

EASTERN STOCK GETTING BACK TO NORMAL

ONLY TWO COMPANIES QUIT

The last fortnight has seen a marked improvement in the business of stock companies in the Eastern sections of the country, where the epidemic is fast disappearing, and stock managers are sanguine that the season, from now on, will be one of the best they have ever had. Two exceptions to this rule are the Knickerbocker Players, at the Star, in Buffalo, and the Majestic Players in Wilkes-Barre, which closed. But in neither case was the closing due to the after effects of the "flu."

The companies throughout New England did a big business for the week of Nov. 25 with a sell-out all along the line for two performances on Thanksgiving Day. In fact, the attendance was so good that the business at the Poli houses at Bridgeport, Hartford and New Haven, the Emerson Players at Lowell, Lawrence and Haverhill, Hathaway's at Brockton, the Auditorium Players at Malden, the Empire Players at Salem, the two stocks at Lynn, and the New Bedford Players at New Bedford, held their own with that done for the same week last year when there was no "flu" to contend with.

The Shea stocks at Holyoke and Worcester, new institutions this season, are in very strong and their Thanksgiving week's business was big.

The Mabelle Estelle stock at the Mozart Theatre, Elmira, N. Y., has opened under most favorable auspices and seems certain of a long stay.

Good reports come from the Blaney stocks at Baltimore and Troy, and marked improvement is reported at Cleveland.

The Academy Players at Halifax, N. S., are doing capacity business, and coming to the stocks in and around New York City there is a general wave of prosperity.

The Emma Bunting Players at the Fourteenth Street Theatre, and the Blaney stock at the Yorkville seem to have jumped into immediate favor and are drawing big.

Keith's Players at the Hudson Theatre, Union Hill, and the Liberty Players in Stapleton, Staten Island, are great big winners, and the Shea-Kinsella Players at the Warburton, Yonkers, have shown a steady increase since the opening week.

In the Middle West and far West conditions are not so good, due to the fact that the "flu" is lingering in many localities in both sections, and in some places has even caused the re-closing of houses.

With the elimination of the epidemic from the West, however, there is no logical reason why the stock business should not come back as strong as it has in the East, and the proof that managers generally think it will, lies in the fact that several new companies are to be opened as soon as the "flu" gives them a chance.

DESMOND CO. WANTED BACK

SCHENECTADY, N. Y., Dec. 2.—Negotiations are pending for the return to the city of the Mae Desmond Stock Company for a ten weeks' engagement at the Van Curle Opera House. Unless the project falls through Miss Desmond will open early in January. She is a favorite with local theatre-goers and is always assured of a hearty welcome here.

CLANCY JOINS POLI FORCE

HARTFORD, Conn., Nov. 28.—James F. Clancy, well known through his association with the Clark Brown Stock Company as manager, has been appointed local manager of the Palace Theatre by James Thatcher, general manager for S. Z. Poli. Clancy succeeds B. S. Garfield.

ELMIRA STOCK OPENS WELL

ELMIRA, N. Y., Nov. 28.—The Mabelle Estelle Stock Company opened at the Mozart Theatre last Monday in "The Brat" to a big house and scored one of the most pronounced successes ever achieved here by a new stock company. The company is composed of capable players who gave a most excellent performance. Business has been big since the opening and today was a "sell-out," afternoon and night. The company, which was engaged through the Pauline Boyle agency, includes, besides the star, Mitchell Harris, leading man; Owen Burke, second man; Ashton Newton, juvenile; Isadore Martin, Edith Potter and Marjorie Dowd. Charles Scofield is the director and his staging of "The Brat" has won him much praise. The company has made a good start and the predictions are that it will stay here for a long run. The management announces that nothing but standard successes will be presented. The second week's offering will be "Mary's Ankles," to be followed by "Lilac Time." The company is under the management of Jay Packard.

PHELAN BACK FROM N. Y. TRIP

HALIFAX, N. S., Dec. 2.—Manager E. V. Phelan, of the Phelan Stock Company, at the Academy of Music, has returned from a business trip to New York where he secured a new batch of recent stock releases. The Phelan company is doing big business. The effects of the epidemic have entirely disappeared and business of all kinds is back to normal conditions. The company is presenting this week "Nothing But the Truth." Next week "The Eternal Magdalene" will be the bill.

LYNN STOCK CHANGES LEADS

LYNN, Mass., Nov. 27.—Alice Bentley has succeeded Marjorie Foster as leading lady of the Central Square Stock Company, opening last week in "The Old Homestead." Next week "Nothing But the Truth" will be given.

BODINE SIGNS WITH NICOL

PLYMOUTH, Ill., Dec. 2.—Charles W. Bodine has joined the Ralph E. Nicol's Comedians as business agent. The company has been doing excellent business through this section.

EDNA GRANDIN JOINS BLANEY

CLEVELAND, O., Nov. 28.—Edna Grandin has replaced Alice Bentley as leading lady of the Blaney Stock Company at the Grand and opens next week in "Rebecca of Sunnybrook Farm."

BAKER STOCK DOING WELL

PORTLAND, Ore., Nov. 26.—The Baker Stock Company, now in its eighteenth consecutive season at the Baker Theatre, has done good business since its re-opening. This week's bill is "Sis Hopkins."

FORDE REPLACES REIGAL

YONKERS, N. Y., Nov. 28.—Edwin Forde has replaced Charles Reigal for seconds and general business with the Shea-Kinsella stock at the Warburton.

SHARON STOCK OPENS

SHARON, Pa., Nov. 28.—The new stock company at the Morgan Grand, under the management of Krause and Burns, opened this week with "The Brat."

BICKFORD WITH WOODWARD

SPOKANE, Wash., Nov. 25.—E. C. Bickford has joined the O. D. Woodward Stock Company which is at the Woodward Theatre (formerly the American).

MISS ARGOE JOINS WHITTAKER

Glen Argoe, recently with the Wilkes-Barre, Pa., Stock Company, at the Majestic Theatre, last week joined George Whittaker's act "19 Meadow Brook Lane," now playing the Loew Circuit.

KNICKERBOCKER PLAYERS CLOSE IN BUFFALO

"FLU" AND STRIKE HURRIED END

BUFFALO, N. Y., Nov. 30.—With tonight's performance of "The Old Homestead," The Knickerbocker Players closed their season of stock at the Star Theatre.

Under the management of Howard Rumsey the company was organized and came to the Star for a winter season of stock. While stock in the regular season was unusual in Buffalo, it was believed, in view of the fact that this city is considered a good show town, that it would prove popular if presented in first class style.

With this in view, Manager Rumsey secured a company composed of capable players. In fact, he gathered together one of the best dramatic stock organizations that ever appeared on the local stage. He also engaged a most competent stage director and a scenic artist of repute so that each play presented by the company would receive the best of preparation.

Manager Rumsey then arranged for a list of the newest and best of New York productions which had found their way to stock.

The company opened well, gave an excellent performance and was praised by the press and public, but before it was fairly set the Spanish influenza broke out and Buffalo was closed along with hundreds of other cities in the country. When the ban was finally lifted three weeks ago the company resumed.

Business at the Star, however, did not pick up. The papers were friendly to the enterprise, but the public did not respond. Just why Buffalo will not support a stock organization of the calibre of the Knickerbocker Players in the regular season, but will and does in the Spring and Summer, is a problem that the local theatrical wise-aces can not solve.

PLAYERS JOB IN "LILAC TIME"

UNION HILL, N. J., Dec. 2.—Walter McEwen, Charles Krauss, Gerald Rogers, Reginald Goode and Neal Tearle are jobbing this week in "Lilac Time," which is being offered at the Hudson Theatre by the Keith Players. Dorothy Shoemaker is playing the role created by Jane Cowl and, at tonight's performance, scored a hit.

SHOW GIVES SATISFACTION

FLORENCE, Ala., Nov. 27.—The Anderson and Gunn Comedy Company is playing to good returns through this section of the South and is pleasing the natives. It is one of the best repertoire shows that has ever played here.

KATZES GETS NEW PLAYERS

SALEM, Mass., Nov. 27.—Manager Harry Katzes has added Flora Frost and Walter Eccles to his company, which is this week presenting "Broadway and Buttermilk."

LAWRENCE JOINS MALDEN STOCK

MALDEN, Mass., Nov. 27.—Sardis Lawrence has joined the Malden Players at the Auditorium and will appear next week in "Daddy Long Legs."

CENTURY GETS MAGUIRE PLAYS

The Century Play Company has made an arrangement with William Anthony Maguire whereby that concern becomes exclusive agent for all of Maguire's plays.

GLASER SIGNS MISS HOWELL

CLEVELAND, O., Nov. 27.—Virginia Howell has signed with the Vaughan Glaser Stock Company here to play general business.

NORTHAMPTON STOCK DRAWS BIG

NORTHAMPTON, Mass., Nov. 28.—The Northampton Players, at the Municipal Theatre, are playing to big attendance. After being closed for six weeks the company re-opened and business began to pick up at once. For this, the third week since the closing, "Mother Carey's Chickens" is the bill, and the two performances today were "sell-outs." Managing Director Melville Burke has instituted a series of dramatic lectures, free to subscribers for the season. These lectures occur on Thursday afternoons. Today being Thanksgiving it was omitted, but next Thursday Carrie Harper, of the Mt. Holyoke College faculty, will speak on the "War Drama." The present roster of the company is Ernestine Lascelles, Claude Kimball, Eugene Powers, Agnes Scott, Frank Dawson, Marie Goff, Jack Leslie, Jack Amory, William Evarts, Ethel Daggett, Evelyn Chard and Frank McDonald. Next week "Fanny's First Play" will be presented.

WEBSTER GETS COMMISSION

BALTIMORE, Md., Dec. 1.—A. A. Webster, manager of the Pearl Stock Company, received his commission from the Central Officers' Training Camp, at Camp Lee, Va., last week, and has been mustered out and placed in the Officers' Reserve.

PICKERT STOCK DOING WELL

WATERTOWN, N. Y., Nov. 27.—The Pickert Sisters' Stock Company, under the management of Erlan H. Wilcox, is playing here this week, opening Monday to good attendance. Manager Wilcox reports good business along the line.

EMMA BUNTING PLAYS "TESS"

The Emma Bunting Stock Company, at the Fourteenth Street Theatre, is this week presenting "Tess of the Storm Country," with Miss Bunting in the title role.

ACTORS MOURN SISTER'S DEATH

STREATOR, Ill., Nov. 27.—Mrs. W. P. Crabbe, only sister of Sardis Lawrence and Fred L. Dexter, well known stock players, died here last week from Spanish influenza.

MARVIN JOINS YORKVILLE STOCK

Jack Marvin has joined the Blaney Stock Company at the Yorkville Theatre for this week to play the role of Copley in "Common Clay."

SEIZE SOLDIER AS "SPEC"

Private George C. Crook, who stated he was a member of the 153rd Regiment, stationed at Camp Dix, was arrested as a ticket speculator last week and taken before Judge Simms in the Men's Night Court, where sentence was suspended.

Mark Luescher, manager of the Hippodrome, noticing several men who had been arrested as "scalpers" before plying their trade in front of the theatre, secured the assistance of Captain Duggan of the precinct and Inspector Morris, of the Third Inspection District. In a few minutes the police dashed upon the suspects. Private Crook was among the men seized and the policemen claim that they found thirty-five tickets upon him.

Larry Russel, aged twenty-eight, who stated that he was a hat checker, was also arrested in the raid. He was fined \$10.

SOCIETY TO GIVE SHOW

"Hooray for Girls" is the title of a musical review to be produced by young women of society, including several debutantes, in the Forty-fourth Street Roof Theatre during the week of December 16th. The book was written by Mrs. Helen B. Woodruff, the lyrics by Annely Burns and music by Madelyn Sheppard. It is intended to make the review representative of the young women who form the army of local war workers. While amateurs will comprise the cast, professionals will stage and direct the production.

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

PERCY, AWAY, CALLED GREAT CRITIC

BUT RASCOE WILL DO HIS BEST

CHICAGO, Dec. 2.—Burton Rascoe, erstwhile literary arbiter of the Chicago *Tribune*, has twanged his blurring literary lute to the following tune about Percy Hammond, the *Tribune's* dramatic critic whom the erudite one succeeds *ex tempore* while the former is away in Belgium and France for his paper:

"Mr. Hammond is now nearing Belgian shores, bound upon his errand of mercy and of joy to the tortured readers of cable dispatches. Soon, if Mr. Creel is just and the telegraphers careful, we shall have from him news that is literature. He will look about him in Brussels and in Paris and observe matters of deep human interest which have escaped the others, and he will write about them in a fashion which no one else has done, or, I think, can do."

"There is no one in this country who, in the common phrase, can touch him at writing of the drama, because there is no one so writing who has at once his endowment of wit, his sense of prose style, his knowledge of life, his instinct for values, and his general cultivation. And with this in mind, the reasons should not be far to seek why he, of all foreign correspondents, may be relied upon for the most distinctive, the most readable, and the best written articles from abroad."

"Meanwhile, I ask you to be patient with the substitute he has left behind to makeshift at doing his dramatic work. The *Tribune* was reluctant, I assure you, to relieve him even temporarily of these duties, but it had need of his services in the gathering of the momentous news which is to attend the settling of the problems over there. It could not well retain him in both offices, so in the emergency I was asked to occupy with what grace I might the capacious chair he left behind. He will be back ere long and in this interlude the loss to this department will be the news section's gain."

"Already admirers of Mr. Hammond are writing of me to the managing editor: 'Throw him out! Give us Hammond!' I don't blame them in the least, but they are under a slight misapprehension: this evil is unavoidable. It is an expedient, not the grotesque displacement they very irrationally assume it is. Did some presumptuous pantaloons attempt to don Mr. Hammond's robes in permanent office I would be howling for the culprit's hide with the best of them, and not anonymously but with full name and address. But I was requisitioned from the realm of books to do sentry at the drama because, unfortunately, Mr. Hammond cannot be in Belgium and in Chicago at the same time."

"To those outraged but timid clamorers for the absent critic I extend not merely my heartiest sympathy (for I shall miss his criticism of the drama as much as any of you) but I so heartily agree with their position as profoundly to wish that something might be done about it. Since nothing can be, let us sit like patience on a monument, waiting with a green and yellow melancholy the real critic of the drama's return. And if my stuff gets too infernally bad, let's stop reading it."

BERT LEWIS MUSTERED OUT

Sergeant Bert Lewis, now attached to an infantry division at Camp Grant, announces that he will be freed from service next week and intends to immediately re-enter vaudeville with his former partner. The team will continue to use the name of Lewis and Leopold. Others to arrive here shortly will be M. S. Levy, of the agency of Kramer and Levy, and Sam Tishman, booker of the Thielen Circuit.

CHICAGO

WON'T ALLOW IMMORAL FILMS

Recently appointed Chief of Police John J. Garrity assured the moving picture censorship commission on Friday that he would not, under any circumstances, permit immoral pictures to be shown at local theatres and that in every dispute between the censor board and the producers he would personally take charge. George Kline is said to have told the commission that 2,500,000 persons visit Chicago's motion picture theatres every week and he advised against the approval of propaganda pictures.

REPORT GOOD BUSINESS

The Imperial, National and Victoria Theatres announce that they are playing to exceptional business with their new policy of Shubert productions at \$1 top. The neighborhood districts are taking to the new policy. This week "Oh, Boy" is at the National, while "Seven Days' Leave" is being seen at the Imperial and "Hearts of the World" holds forth at the Victoria.

JACOBS HEARS FROM SON

Frank Jacobs, son of Abe Jacobs, stage manager of the Majestic Theatre, and who was listed in the official war list as "missing in action," has been heard from. A letter was received from France last week which stated that he was wounded but was getting along splendidly. Jacobs had not been heard from in five months and was thought to have been killed in action.

KILPATRICK SHOWS THEM HOW

Charles J. Kilpatrick, the one-legged bicyclist rider of days of yore, was called upon last week by the Government to talk to a number of soldiers who had lost a leg in the great war. "Kil" gave a long lecture and showed his listeners how to get along without one of their limbs. He also gave a boxing bout.

ADGIE TO STAGE CIRCUS

A giant circus will be held at the Coliseum during the Christmas holidays. Johnny Adgie has been engaged by the city authorities to stage the affair. The event has been held here yearly but never on the extensive scale that is planned for the current display.

LEAVES NORTH AMERICAN

Ethel Mae Barker, one of the features at the North American for the last seven months, will close her engagement there next week. She has accepted an engagement at the Riviera, arranged by Morris S. Silver, of the W. V. M. A.

JEAN COWAN RESIGNS

Jean Cowan, who has managed the Century Theatre for the last year, gave in his resignation on Friday. He announces that he will return to vaudeville, offering an Italian act, in company with his wife.

CIRCUS MAY DROP TOUR

According to an unconfirmed rumor, the Hagenbeck-Wallace Circus will abandon its road tour next season. Ed Ballard is said not to favor the forming of the company in the future.

GERSON GOES TO FRANCE

Sam P. Gerson departed for France this week, going as a worker for the Red Cross. He will remain abroad a year, returning to Chicago then to resume his former duties.

EZ. KEOUGH RECOVERS

Ez. Keough, Chicago manager of the Forster Music Company, has fully recovered from his recent illness and is again able to take an active part in business.

SIGN FOR VAUDEVILLE SHOW

Harry Kenneth and Clara Reynolds have signed with D. Hall Cain's Vaudeville Company, routed throughout one-night stands in the West.

MANAGERS HERE TO FIGHT "FLU" CLOSING

WILL TAKE CASE TO COURTS

Chicago and the Far West are in peril of being entirely closed down for an indefinite period, providing a decrease in influenza cases is not forthcoming. In Chicago, the cases have increased daily and it is feared here by theatrical interests that the closing law may again be placed in effect. However, the city authorities have not taken any drastic steps in the matter, but are awaiting the reports of the health authorities.

It is the general opinion that, if steps are taken to close theatres, a bitter legal battle will follow. Theatrical interests have taken the stand that they have been the "goats" long enough and will insist that, if they are forced to suspend their businesses, all other commercial houses do likewise. If Chicago is closed again it is practically assured that other concerns than those interested in theatricals will be called upon to shut their doors.

Reports coming in from adjoining states declare that the epidemic is not on the wane, emphatically stating that the dreaded disease is imbedding itself and that there are no prospects of successfully combating it. In Des Moines, Ia., the health authorities have issued a strict order that everybody must don a gauze mask and wear it in theatres and upon the streets. Violators will suffer a heavy fine and perhaps a jail sentence. If the public insists upon violating the order, all public places will be forced to suspend business.

Many Illinois cities have been ordered to close on account of deaths from the influenza. Dundee, Ill., was among the first to be ordered strictly closed. Not only theatres, but every business house of any kind was also shut down.

St. Louis, Mo., officials have adopted the gauze mask idea with hopes that they will not be forced to ask theatres and business houses to close. All theatres permitting a patron to remain seated without a gauze mask will be immediately closed and held accountable for the violation.

Michigan, Wisconsin, Missouri and parts of Illinois are now in the grip of the epidemic. Bookings arranged here have been badly jarred and hundreds of artists are in Chicago unable to proceed with their season's route.

SHOWS AT THEATRES

"Flo Flo," at the Illinois, enters upon its sixth and last week. The following productions will continue to run on: "The Copperhead," Garrick, third week. "The Ideal Husband," Princess, second week. "The Voice of McConnell," Opera House, third week. "The Melting of Molly," Studebaker, third week. "Rock and White Revue," La Salle, fourth week. "Happiness," Powers, fifth week. "The Crowded Hour," Woods, sixth week. "Three Faces East," Olympic, sixth week. "Jack o' Lantern," Colonial, twelfth week.

Future changes announced are Raymond Hitchcock in his 1918 edition of "Hitchy-Koo" at the Illinois, Dec. 8. "1918 Edition of The Follies" at the Colonial, Dec. 22. "Oh, Lady! Lady!" at the La Salle, Dec. 23. "Going Up" at the Grand, Dec. 25.

BLACKSTONE HAS A FILM

"The Birth of a Race" opened at the Blackstone Theatre Sunday night. The engagement will be indefinite. Two performances will be given daily, matinee and night. An orchestra of thirty pieces is conducted by Joseph Breil, who composed the music for this production and also for "The Birth of a Nation."

FOR ADVERTISING RATES:
Phone, Randolph 5423

GALLI-CURCI WANTS DIVORCE

Mme. Amelia Galli-Curci, the opera singer, has filed suit for divorce against her husband, Luigi C. Curci, charging him with abusive treatment and failure to support himself. She charges in her bill that he struck her with a walking stick, as well as other unlovable attacks.

The action recalls a suit filed by Mr. Curci in New York last year when he brought suit against Charles L. Wager, his wife's manager, and Herbert Samuels, her accompanist, charging them with conspiring to rob him of her affections. He asked \$250,000 damages. The opera singer now charges her husband with having depleted her bank account and of having invested \$50,000 in bonds, which he refuses to give her. She further charges that she spent \$20,000 in an effort to place her husband where he could follow a profitable career, but that he squandered it all. The singer declares that they were married in Rome, Italy, Feb. 24, 1900, and that she has been the real support of the defendant, especially during the last few years. The case will be heard some time within the next two weeks.

PAYS FOR CIRCUS WRECK

The North American Life Insurance Company, which carried the bulk of the insurance on the members of the Hagenbeck-Wallace Circus, sent out checks last week covering the policies of those who died and were injured in the railroad wreck last Spring in Indiana. The theatrical clause, credit for the insertion of which is given to Charles J. Kilpatrick, the theatrical agent for the company, allowed the members \$100 and upward. Nearly every artist with the aggregation carried an accident policy issued by the company.

LOOP PLAYS CHANGE

"The Long Dash" has succeeded "Lombardi, Ltd." at the Cort Theatre. The announcement was suddenly made on Saturday. Jack Lait and Jo Swirling's play was intended as the successor, but, at the final moment, the engagement was called off. Another change recorded was at the Playhouse, where "The Rotters" closed its engagement after a two weeks' stay. The original engagement was for four weeks.

MIDGET PONY DIES

Texo Cleo, the midget bronco owned by Col. F. J. Owens, died in Chicago on Nov. 25 after an illness of five days. Cleo had been one of the leading attractions at Riverview Park for many seasons and prior to that engagement had been exhibited throughout the country. The pony was buried on a farm on the outskirts of Chicago.

MCCORMACK IS PROMOTED

E. J. McCormack has been promoted from advertising manager of the Haymarket to the post of assistant manager. He is succeeded by H. E. Clark, who will look after the advertising in the future. The Haymarket is playing stock burlesque.

JOINS GOLDBERG AGENCY

Harry Goldstone, manager of the Lydia Theatre, has become attached to the office of the Lew Goldberg Agency and will work there with his managerial duties. Goldstone will endeavor to learn the independent booking business.

WANT MORE MEMBERS

An effort is on foot to increase the membership of The Showman's League of America, an organization that carries the interest of all outdoor amusements. Edward Talbot, president of the organization, will announce his plans towards this end in the near future.

BENFORD GOES TO NEW YORK

J. L. Benford, of the Woods Theatre, has gone to New York City. His post is being handled by L. J. Aholt, company manager of "The Crowded Hour."

THE RED CROSS DRIVE!

PREPARE TO DO YOUR BIT BY SINGING THIS GREAT HIT!

**A Tribute
To the Girls
Who Take
Care of
Our Boys**



**HERE'S
YOUR
COPY!**

**Save Time—
Use This Copy**

Spiritually Beautiful

The Rose of "No Man's Land"

By JACK CADDIGAN & JAS. A. BRENNAN
Writers of
"We're All Going Calling On The Kaiser"

I've seen some beau-ti-ful flow-ers,
Out of the hea-ven-ly splen-dor,
I've spent some won-der-ful God in his mer-cy has
hours,- But I have found an-
seat her. Lost in their fra-grance rare;
Cheer ing the world be-low;
We've learn'd to love com-pare.

OTH
HEAV
CHORUS
WITH EXPRESSION

There's a rose that grows on "No Man's Land," And it's won-der-ful to
see, Tho' it's spray'd with tears, it will live for years, In my
gar-den of mem-o-ry It's the one red rose the sol-dier knows, It's the
work of the Mas-ter's hand, 'Mid the war's great curse, stands the
Red Cross Nurse—She's the rose of "No Man's Land!" There's a Land!

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**"Mid
the
War's
Great
Curse
Stands
the
Red
Cross
Nurse"**

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BOSTON
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NEW ORLEANS
115 University Place

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135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

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Holland Building
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Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

BURLESQUE

COMPLAIN OF THEATRE AT WRIGHTSTOWN

BAKER IS MADE MANAGER

George Peck, manager of the American Burlesque Association, last week sent Charles Baker to act as special manager of the Dix Theatre at Wrightstown, N. J., of which several of the road show managers had complained.

According to their complaints, the theatre, which is patronized chiefly by soldiers from Camp Dix, nearby, was not properly run and was in a very bad condition. The complaints also stated that B. A. Levine, who runs the house, was arbitrarily assessing them \$20 for each girl absent from the cast.

Another complaint stated that, because of generally bad conditions surrounding the theatre, the girls of the visiting companies were ordered to stop at the Arcade or Salvation Army hotels, or stop in a hotel in Trenton, the nearest city, and that the military authorities were threatening to close the theatre at any moment.

However, when Baker returned from Wrightstown last week, after managing the house and investigating the complaints, he reported an entirely different state of affairs, giving the house and its manager a clean bill of health and repudiating the complaints of the road managers.

The theatre was warm, well lighted and clean, Baker reported, and conducted in as good a manner as any house throughout the American Burlesque Circuit. That the reason the girls must stop at the hotels assigned for their lodging is because they have matrons there whose business it is to look after their welfare, he stated. These matrons have been assigned to the hotels by the Government authorities.

The complaint about the unjust assessment is explained by Baker as follows: The franchise contract of the Dix Theatre with the American Burlesque Association provides that all shows playing at the Levine house will have at least sixteen girls in the cast. When a show fails to have that number of girls, the contract provides for an assessment of \$20 for each girl missing from the quota. This is done because the house guarantees the visiting shows against loss from lack of attendance.

In return, the house demands a full quota of girls in each show, because the attendance of the soldiers, who are fond of burlesque shows, depends largely on the number of girls each show carries. A diminution of the cast is quickly noticed by the soldiers after the first performance, and tends to hurt the business for the remainder of the engagement.

Baker found the attitude of the military authorities to be favorable toward the theatre. After a conference with Major Fuller at Camp Dix he was assured that the house would be unmolested just as long as conditions remained as they are now.

Baker will continue to manage the Dix Theatre three days each week, for the present at least. Before assuming his managerial duties at the house last week, Baker sent the following letter to the managers of the various road shows booked to appear at the Wrightstown theatre:

Dear Sir:

I desire to inform you that on account of complaints made to the American Burlesque offices, I have been appointed by George Peck, manager of the American Burlesque Association, to take the management of the Dix Theatre and to investigate the complaints made, and to give to said office a true and detailed account of conditions as I find them. I shall do all in my power to make the engagement a pleasant and profitable one for you.

The conditions here are entirely different to city engagements, and the members of the companies cannot get the accommodations here that they can in the city. The camp officials issued orders, which must be obeyed, or the theatre will lose its license. I have seen the camp officials, and they advise me that the girls can only stop at the Arcade and Salvation Army hotels. I want to ask you and your company to help me, while here, in carrying out the official instructions. It is only a short visit for you. I have given my promise to the mayor, and to Major Fuller of the camp, that I personally will guarantee the conduct of the people. I must ask you to kindly refrain from making remarks regarding the rules, regulations and restrictions put on you while here, as such remarks are carried to the very authorities that we do not want them to reach.

Trusting I have made myself plain, I remain;

Yours very truly,
CHARLES BAKER.

MILDRED HOWELL ROBBED

Mildred Howell was robbed at her home in the Edmund Apartments, 778 Eighth Avenue, New York, last week.

Miss Howell was awakened by a man leaning over her dresser, but before she had time to scream he covered her with a revolver and threatened her with death if she made an outcry. He backed out of the room and dashed upstairs and out over the roof. He got away with twenty-three dollars, some change and several other articles.

No trace has been found of the thief.

AL REICH IS STRICKEN

Al Reich, manager of "Friendly Enemies," was removed from Dr. Suss' apartment last Sunday to the Post Graduate Hospital suffering from a paralytic stroke. A few years ago he was in burlesque, when he had the "Honeymoon Girls" on the Columbia Circuit.

AGENTS CHANGE

Several changes of agents were made last week. Jack McNamara, former manager of the Empire, Cleveland, is now ahead of the "Step Lively Girls," and Wash Martin is ahead of the Lew Kelly Show. Joe Carlisle, agent of the "World Beaters," has been transferred to the "Pennant Winners."

WILL DESERT BURLESQUE

Chester "Rube" Nelson announced last week at Miner's Bronx that this would be his last season with the "Follies of the Day." He has been with that company four seasons. He has not signed with anybody else, as yet.

KATE PULLMAN SIGNS

Kate Pullman has been placed under contract by Chamberlain Brown to appear in Klaw and Erlinger's "The House that Jack Built" next season in an eccentric comedy part. The show goes into rehearsals next August.

MINSKY HAS NEW ONES

Fay Shirley opens at Minsky's National Winter Garden this week, replacing Lillian Franklin, the prima donna. Marie Crandell also joins as soubrette.

COOPER SIGNS DALE

James E. Cooper signed Eddie Dale last week for one of his shows on the Columbia Circuit in which Dale will appear next season as the principal comedian.

FORM NEW SISTER ACT

Lillian West, last season with the "Grown Up Babies," who was married several months ago, will return to the stage shortly in a sister act with Grace Palmer.

THE WAR OVER, PERFORMERS RETURN

MANY TO BE DISCHARGED SOON

Now that the war is over, there are many performers in camp who will, no doubt, shortly return to the burlesque stage.

Lieutenant Harry O'Neil returned to New York Monday. He was honorably discharged from Camp Lee, Va. O'Neil was a good "straight" man before he enlisted in the army last Spring. He was with the "Burlesque Review" last season.

Paul Cunningham, another "straight" man, last season with Irwin's "Majestics," is a yeoman in the navy stationed in New York. He expects to be discharged within the near future.

Will H. Smith, well known producer of burlesque shows, is stationed at Camp Upton. He produced "Yip, Yip, Yaphank" and is expected to be discharged shortly.

Jack Callahan, a knock-about eccentric comedian, last season with the "Grown Up Babies," is in an army camp in the East, as is also Scottie Friedell, another of burlesque's clever comedians who, last season, was with the "Million-Dollar Dolls" in an Eastern camp.

Bert Lehr is at Pelham Bay. Lehr worked opposite Frank Hunter last season in the "Best Show in Town."

Jack Fay, well known "straight" man with the "Social Follies" last season, was at Camp Wadsworth several months ago.

"Chuck" Briemont and Al Stokes, juveniles last season, are stationed in camps. Sammey Jacobs, when last heard from, was at Camp Devens, Mass.

These are only a few burlesque performers who will, no doubt, be discharged from the service shortly and be back in burlesque again.

FRANKLIN SIGNS BENTLEY

Chas. Franklin signed Harry Bentley as principal comedian with the "Pirates" last Thursday. He opens with the company Dec. 16 at the Star, Brooklyn, replacing George Banks.

FRED FLAHERTY CLOSES

Fred Flaherty closed as agent of the "Pennant Winners" at the Gaiety, Brooklyn, last Saturday night. He has gone to Washington to accept a position as advertising agent of the Lyceum.

QUIT CRESCENT STOCK

Fannie Albright is now the soubrette with "A Night on Broadway" Company playing the cantonnements in the South. She was formerly at the Crescent Theatre, Brooklyn.

GETS GERMAN HELMET

"Blutch" Cooper received a German helmet last Tuesday as a war souvenir from Irving O'Hay. It was sent from the battle front before the armistice had been signed.

SWITCH PLAYING DAYS

AKRON, Ohio, Dec. 1.—The Grand Opera House will continue to play burlesque three days each week, but will change from the last half of the week to the first half, playing Monday, Tuesday and Wednesday.

JOINS VAUDEVILLE ACT

Jim Tenbrooke is rehearsing with Harry Kelly's new act "The Dreamer," scheduled to open in vaudeville shortly.

BEN WELCH'S SHOW A SURE-FIRE HIT AT THE COLUMBIA

Although suffering with a hoarseness that made it almost impossible to be heard half way back in the house Monday afternoon at the Columbia, Ben Welch worked throughout the performance. But, despite being handicapped to a great extent, he managed to keep his audience in a happy mood.

"Izzi, the Diamond King" and "Izzi at the Movies" is the title of his two parts, which were offered in six scenes.

Welch made his entrance in the third scene and was greeted by a big round of applause. It was seen at once that his voice had left him and the audience was all attention to catch everything he had to say. He was ably assisted in the comedy by Frank P. Murphy and George Alexander.

Murphy, in his Celtic role, proved amusing, while Alexander did a "bum" in the first part and handled it well. As a scenario writer in the last part, he again was seen in good comedy role.

Pat Kearney, one of burlesque's best "straight" men, proved his worth as a "feeder" for the comedians. He knows how to "feed" fun maker in a way to bring out laughs and he does it. He is a natty dresser and an asset to the show.

Eddie Lloyd, a neat dancing and singing juvenile, easily was a success in his part. He can sing, read lines, dresses well and is a corking good dancer.

Evelyn Cunningham, who is making her initial appearance in burlesque in this city, is one of the "finds" of the season. Miss Cunningham is a pretty blonde with an abundance of personality, who has a voice and knows how to use it, when putting over her numbers. She can also read lines. Her costumes are elaborate and in good taste and among the prettiest we have seen at this house so far.

Little Frankie Martin, breezed right into favor as the soubrette. She is fast and a real dancing girl, who works hard all the time she is on the stage. Miss Martin could be given more to do, as her work is enjoyable. Her wardrobe, of which she has many changes, is pleasing to the eye.

The show started when Miss Cunningham appeared in the orchestra pit and made a bright introductory speech. She did it very nicely too. After that, the performance started off with lots of speed which was kept right up until the fall of the curtain at 4:30.

Lloyd offered a neat singing and dancing specialty early in the afternoon that won him lots of applause.

The "money" bit went well with Kearney, Murphy, Alexander and Miss Martin in it. The "Do-Ra-Me" number, offered by the chorus in one, was well staged and nicely presented.

The "telephone" bit proved amusing the way it was worked up by Miss Cunningham and Alexander.

Miss Morrison should eliminate her dance in her specialty, as it looks funny and out of place.

Welch's quick change from Hebrew to Italian make-up, which he does in five seconds, is a good piece of work and was appreciated.

Miss Cunningham's specialty, in which she offered two songs, more than pleased. She delivered these numbers with plenty of expression and feeling. The act went big.

The "money" bit was well done and good for laughs. It was given by Welch, Kearney, Murphy, Lloyd and Alexander.

Welch offered his specialty and it went big, despite the fact that he could hardly be heard.

Another amusing scene took place in the last act where there is a "table" bit, in which Welch was very amusing, with Kearney "feeding" him for laughs.

A great dancing specialty was offered down near the close of the show by Lloyd and Miss Martin. They at first offered a Hawaiian dance, which was followed by a whirlwind number most cleverly executed.

Welch's "pick out" number gave several of the girls an opportunity to show their voices, which were worth while.

As a singing chorus, Welch has a lot of girls to be proud of. They do sing and they look well. Their costumes are bright and clean looking. The scenery also pleases.

Welch has practically the same book, as he had last season, but it is one of those books which, if played right, can stand repeating.

MARK THOMPSON LOSES SON

Gustave W. Thompson, son of Mark Thompson, formerly of the "Americans," was killed in France last month. He was a member of Company D, 316th Infantry. He was in the War Supply Department in Washington before he enlisted.

GETS RELEASE FROM ARMY

Lieut. Harry O'Neil was honorably discharged last Saturday from Camp Lee, Va. He arrived in New York Monday. It is said that he will join one of the Jacobs and Jermon Shows shortly.

IN OUR CHICAGO OFFICE
Grand Opera House Building

FRED FISHER

(Himself)

JACK MILLS

(in Person)

WITH

“EZ” KEOUGH

(Our Chicago Manager)

SPECIAL TRIP!

SPECIAL SONGS!

SPECIAL REASON!

WHY YOU MUST SEE THEM AT ONCE

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AL

OF THE

HARRY

KLEN BROS.

IN

Ain’t I Grand?

AT B. F. KEITH’S RIVERSIDE THEATRE THIS WEEK
Next Week, Dec. 9, B. F. Keith’s Orpheum Theatre, Brooklyn

Booked Solid—U. B. O. Circuit.

P. S. We don’t Stop Shows. We keep them Going!

MELODY LANE

FOREIGN COPYRIGHTS UP TO CONGRESS

Authors Planning to Ask for Legislation to Clear Up the Tangle Caused by the War.

The tangle in the international copyright question caused by the war is to put up to Congress by American authors, composers and publishers in the hope that legislation which will clear up the matter can be enacted.

A similar movement is on foot in England so that the scores of songs and instrumental publications issued during the war may receive legal protection.

The delay in mail boats on account of troop movements and the submarine warfare is responsible for the tangle. The law plainly states that in order that an American composition may receive protection in England there must be a simultaneous publication in both countries. The war made that in scores of cases absolutely impossible, and no one could with the slightest degree of accuracy estimate the arrival time of publication copies in England. This was equally true in regard to English music, and in order that all may receive protection it is planned to introduce a bill in both Congress and the House of Parliament that will cover all publications issued during the period of war.

This seems to be the only way the matter can effectually be cleared up, as there are doubtless scores of publications both English and American which have not been legally copyrighted. At the present time the matter can easily be taken care of, and it is doubtful if there exists in either England or America a man that would seek to profit by the irregularity. If the matter is allowed to drift along for years, however, it may be looked upon in an entirely different manner than at present.

This, of course, would not apply to popular compositions, the life of which is short, but in regard to the standard or high class publications, irreparable damage might easily be done.

FEIST HAS TIMELY SONG

In "The Rose of No Man's Land," Leo Feist has a most timely song. The number is well written and is being featured in scores of the big time vaudeville and motion picture houses by the best singers.

In view of the fact that the Red Cross are about to launch one of the biggest drives in its history of the society's career for new members, the singing of the song is not only timely but appropriate.

It was one of the features of the Strand theatre programme, last week, where with an artistic tableau setting it was introduced by Bob Miller, who scored such a success that he has been engaged to appear at the house next week.

MUSIC MEN RETURNING

The professional and sales departments of many of the music publishing houses which have been greatly depleted by the war are expected to be in normal condition within the near future.

Dozens of the men in the service formerly connected with the publishing houses have written that they expect to be relieved from military duty within the next few weeks.

SONG PRINTING DELAYED

A big shortage in copies of printed songs was felt by many of the publishers during the past week due to the fact that the music printing presses are tied up with the big band music orders for overseas.

Over \$50,000 worth of band music has been ordered for the military bands now overseas.

PATRICK J. HOWLEY IS DEAD

Patrick J. Howley, one of New York's pioneer publishers of popular music, died early last Wednesday morning from a sudden attack of heart failure. He was on his way home after an evening spent at his office, was overcome in the street and died before a physician could be called.

Mr. Howley had been in the music publishing business since a young boy, his first position having been with the late Willis Woodward, who at that time had an office in the old Star Theatre Building on Broadway. Here Mr. Howley met Paul Dresser, the songwriter, and a friendship which lasted for years was formed. One of the first steps in the remarkable friendship was the formation of a music publishing company called P. J. Howley & Co., of which Paul Dresser and F. B. Haviland, formerly a clerk in Ditson's, were members.

Some of the early songs of Dresser scored big hits, and this put the young firm on a solid foundation. Broadway offices were opened and the firm name changed to Howley, Haviland & Co. and later to Howley, Haviland & Dresser. The firm met with great success and many of the country's biggest song hits bore the imprint of the firm. After a few years Haviland withdrew to form his own company and shortly afterwards Dresser died. Mr. Howley was never the same after the death of his big friend and partner, whom he always admired and loved although they had separated in business.

For several years Mr. Howley conducted a publishing business at No. 148 West Forty-fifth street, occupying offices at that address at the time of his death.

Modest in manner, of charming personality, strong and steadfast in his friendships the "little fellow," as he was affectionately called by his close acquaintances, left a wide circle of friends to mourn his sudden demise. He was unmarried and was forty-nine years of age.

ADLER PLAYS STERN NUMBERS

A. Adler, for years in charge of the orchestra at Healy's, Sixty-sixth street and Columbus avenue, is one of New York's most successful conductors. One of the reasons for his big success in the world of music is his discrimination on the selection of his repertoire. He keeps in touch with the latest and best in the operatic and popular field, and among his features at present are "Indianola," "Kentucky Dream," "I'm Glad I Can Make You Cry" and "Draftin' Blues."

Jos. W. Stern & Co. are the publishers.

FRED BOWERS SHOW A HIT

Fred Bowers, who years ago attracted attention in the music world as the composer of "Always" and "Because," but recently in vaudeville, is now starring in a musical piece called "I'm So Happy."

The production is now playing in the South, and according to reports is a big hit everywhere it has been seen.

E. RAY GOETZ MARRIED

E. Ray Goetz, the songwriter and composer, was married last month to Irene Bordoni, the actress. The ceremony was performed in Jersey City and was kept a secret until this week, when it was given out by Mr. Goetz.

JACOBS RELEASES NEW SONG

Walter Jacobs, the Boston publisher, has released a new song by George S. Cobb, entitled "Sunshine." Mr. Cobb has a number of successful songs to his credit and the new one has started out in a most promising manner.

BILLY MASON WITH STASNY

Billy Mason has been appointed manager of the Chicago office of the A. J. Stasny Music Pub. Co.

FRENCH PEOPLE WILD OVER YANKEE TUNES

Dave Berg, Songwriter with U. S. Army, Writes That American Songs Are the Rage in France

Dave Berg, the songwriter who is now with the U. S. Army in France, is spending a short furlough in Aix les Baines, and in writing to THE CLIPPER states that the French people are wild over American tunes, which they learn and sing as fast as they can hear them.

In his letter he states, "I am spending a furlough at Aix les Baines, and an enjoying myself greatly. We have everything we wish and Uncle Sam pays all the bills. I have been on the Western front (the Argonne Forest) and have seen and been in lots of fighting. On account of the censor I can't write much about it, but will tell you when I get back to America."

Outside of Paris, I have seen almost all of France, and have had time to write a number of songs which I hope to place either here or back home. The French people are wild over Yankee tunes, and they sing and whistle everything they hear the Americans use. Even though the words mean nothing to them they sing them just the same and seem to like them much better than their own compositions.

I know there are a number of American songwriters over here, but up to now I have not seen any of them. Neither have I ran across any of the singing entertainment units. I guess it is because I have been moving around so much that I have missed them.

NEW FIFER SONG FEATURED

"You've Got to Quit Calling Me Hon," a new song by C. Arthur Fifer, is being successfully featured by Sophie Tucker and other well known vaudeville headliners.

The song, which is cleverly written, has an excellent melody and, although but a few weeks old, is a big seller.

HARRIS SONG IN PICTURES

Chas. K. Harris has sold the scenario of his old song hit, "Break the News to Mother," to B. S. Moss, who is making a five-reel feature of the song success of twenty years ago. It will be released early in the new year.

NEW ROSE BALLAD READY

McCarthy and Fisher have released a new ballad entitled "Bring Back the Roses," by Joe McCarthy, Al. Bryan and Fred Fisher. A number of well known acts are using the number.

NAT. VINCENT IN VAUDEVILLE

Nat Vincent, the songwriter, broke in a new vaudeville act at the Liberty Theatre, Stapleton, S. I., on Sunday. The act is pianologue consisting of Vincent's own songs and special material.

MARSHALL HAS NEW SONGS

Henry I. Marshall, whose vaudeville "The Pursuit of Happiness," is playing the local big time houses has written a number of new songs which will be released early in the new year.

HARRIS WRITES MUSICAL PLAY

Chas. K. Harris has completed the book, lyrics and music of a new musical play which will be presented early in January by a prominent New York manager.

CROSS SINGS NOVELTY SONG

Wellington Cross, at the Palace Theatre last week, met with much success with the new Kendis & Brockman novelty song, "Everybody's Happy Now."

BILLY SINGS STASNY SONG

Little Billy, appeared at the Lexington theatre one night last week and during the second act of "Good Luck Sam" introduced "When the Yanks Come Marching Home." The song met with a great reception and the little singer was applauded to the echo. The song is published by the A. J. Stasny Company.

BILLY MURRAY FOR VAUDEVILLE

Billy Murray, the phonograph singer, is going into vaudeville with a novel singing and talking act. Murray, who has for years been making records for the big phonograph companies, is known from coast to coast, and it is believed will be a big success in the two-a-day houses.

FEIST HAS CLEVER NOVELTY

"When the Boys Come Home" is a clever novelty number recently released by the Leo Feist house which is scoring big with many of vaudeville's leading singers. This week it is being sung at the Palace, Riverside, Royal, Alhambra and Colonial theatres.

SONGWRITERS SELL SONGS

Anatol Friedland and L. Wolfe Gilbert, who have just closed a week's vaudeville engagement in Omaha, wired in an order for 15,000 copies of their recent song publications. The new numbers "While You're Away" and "Singapore" led the list.

HEADLINERS SING "JIM"

Over a score of headline vaudeville acts have put on the new Harry Von Tilzer song "Jim," and with it are scoring big. Among the leaders are Rae Samuels, Jeanette Adair, Larry Comer, Manion and Harris, Jack Norworth and Fritz Scheff.

KENTUCKY DREAM" FEATURED

Hugo Reisenfeld and his Rialto orchestra featured during the week of Nov. 25 the new waltz, "Kentucky Dream," by S. R. Henry and D. Onivas, the writers of "Indianola." Jos. W. Stern & Co. publish the number.

LEAVES FOR AUSTRALIA

Dave Stamper, the songwriter and composer, is on his way to Australia, where he will write the music for several new revues which are to be produced in that country by J. and N. Tait.

PUBLISHERS TO GIVE DINNER

The Music Publishers' Protective Association is making arrangements to give a dinner early this month. Pat Casey and Maurice Goodman are to be the guests of honor.

MONTGOMERY SINGS NEW SONG

Marshall Montgomery, at Proctor's Twenty-third Street Theatre last week, successfully introduced the new Gilbert and Friedland song, "While You're Away."

CLARA MORTON SINGS NOVELTY

Clara Morton is successfully featuring the new Harry Von Tilzer novelty number, "Sing Me to Sleep with the Marcellaise; Wake Me Up with a Loo La La."

LEWIS SINGS VON TILZER SONG

Henry Lewis put on the new Harry Von Tilzer song "Can You Tame Wild Women?" one night last week, and with it scored the hit of his act.

HARRY NEWMAN IS BACK

Harry Newman, of the Harry Von Tilzer Co., is back in New York, after a three week's Western trip.

JEROME WRITING ACTS

William Jerome, the songwriter, is writing some special material for a number of big time vaudeville acts.

At B. F. KEITH'S COLONIAL THEATRE THIS WEEK (Dec. 2)

TONY

JOE

MARTIN-WEBB

IN

"COUSIN GIUSEPPE"

Written and Staged by J. Gordon Bostock.

Management Claude and Gordon Bostock

TWO PIPPINS




Good songs are mighty scarce, because many song writers have gone to war, but you needn't worry.

WILLIAM J. HARTLEY and JOHN T. HALL offer you a wonderful Ballad in

I KNOW YOU KNOW I KNOW
An Original and Wonderful Melody with Startling Vocal Climaxes.

We also offer you the Greatest Fox Trot the world has ever known, entitled

PUT YOUR HAND IN MY HAND, HONEY
IT HAS THE PUNCH THAT DOES THE TRICK
Free copies to the profession. State your key. We thank you.

A FOX TROT
1433 BROADWAY, N. Y.

THE BEAUTIFUL EQUESTRIENNE

OLYMPIA DESVALL

and her marvelous well-trained horses and dogs

THIS WEEK, COLONIAL, NEW YORK (DEC. 2)
NEXT WEEK, (DEC. 9) PALACE, N. Y.

Booked Solid, U. B. O.
Direction, H. B. MARINELLI

JOHNNY SINGER
And His DANCING DOLLS

Dec. 2—KEITH'S, PHILADELPHIA
Direction—Aaron Kessler

FRANCIS & WILSON
OPENING PANTAGES CIRCUIT, DEC. 1.

DIRECTION—SAMUEL BAERWITZ

LOU and GRACE HARVEY
in a Sparkling Revue of Melodies of the Moment
Direction—ED. RESNICK

The EDOUARDS
COMEDY in SHADOW

ABYSSINIAN 3
DARKTOWN CIRCUS
TOM CROSS, Manager

ANNETTE LA ROCHELLE
PRIMA DONNA
RUBE BERNSTEIN'S FOLLIES OF PLEASURE

HARRY HIRSCHFIELD, the cartoonist, is breeding Chow dogs.

Bud Snyder opened Dec. 2 with "Half Past 8" at Syracuse, N. Y.

Helen Ware was fined \$25 last week in the Traffic Court for speeding.

The Faynes are playing in Australia. They are playing Fuller's Circuit.

Rufus Le Maire may become connected with the Harry Fitzgerald agency.

Joe Umberger is returning to vaudeville. Jimmy Madison is writing his act.

Lord Dunsany, the Irish author, will arrive in New York early in January.

Frank Bacon was the guest of honor at the Pleiades Club last Sunday evening.

Herbert Cortell has replaced Alexander Clark as the chief comedian in "Glorianna."

Mae West has been signed by Elliott, Comstock and Gest for the Century Roof Show.

William H. Oviatt took up his duties as general representative of Nora Bayes on Monday.

Herbert Murphy Bowers will not tour with the Barnum & Bailey Show next summer.

Ada May Weeks, the dancer, has gone to Detroit to join the "Listen, Lester" Company.

Geo. A. Barrett mourns the loss of his mother, who died Nov. 19 at her home in Toledo, Ohio.

E. Booth Jack and Percy Weedon will soon sail for France with the Over There Theatre League.

Frank Bacon will deliver an address at the Century Club on December 4 on "Why I Wrote Lightnin'."

Robert Hudson is the new leading man in the cast of "Tilly," in which Patricia Collinge is starred.

Norman Forbes-Robertson, brother of Sir Johnston Forbes-Robertson arrived in New York last week.

Arthur Row and Billy Reeves are appearing in the sketch "The Right Key, but the Wrong Flat."

Charles Emerson Cook and Gladys Hanson are the parents of a baby girl, born on Thanksgiving Day.

Richard Havemann's Big Animal Show has been booked by Richard Pitrot for a tour over the Pantages Circuit.

Robert Horning is the new manager and Tom Waltenbaugh the new treasurer of the Colonial Theatre, Akron, Ohio.

Alan Dale, the dramatic critic, is seriously ill at a hospital near Bayside, L. I. He is recovering from an operation.

Percy Hammond, dramatic critic of the Chicago Tribune, sailed last week for France on the steamer Rochambeau.

Nora Bayes has become an actress-manager, having purchased from H. H. Frazee the production, "Ladies First."

William Wright has been appointed manager at the Camp Cody Liberty Theatre, relieving C. C. Perry, who resigned.

Arthur Row, recently one of the principals in "Freedom," is now assisting Billy Reeves in "A Night in an English Music Hall."

David Mendoza, the violinist who occupied the chair of second concertmaster of the Rialto Orchestra for the last year, now heads the orchestra at the Rivoli as first concertmaster, taking the place made vacant by the resignation of Albert Bachmann.

ABOUT YOU! AND YOU!! AND YOU!!!

Georgia Harvey has scored a great hit in Austria in "De Luxe Annie." She last appeared in America in "Very Good Eddie."

Lillian Boardman was last week put into the "Fiddlers Three" company to understudy Tavie Belge, replacing Hazel Kirke.

Sidney Grant, who was with "So Long, Letty," has been engaged by William Morris as a member of Julian Eltinge's Troupe.

Mary Harper will join the William Collier Company in "Nothing But Lies" next Monday to play the role of Molly Connor.

Harold De Becker, who has been playing the juvenile role in Chauncey Olcott's "The Voice of McConnell," is seriously ill in Chicago.

Frederic McKay will leave for Chicago this week to take charge of the engagement of "The Long Dash" at the Cort Theatre.

James K. Hackett will shortly return to the stage in "The Better 'Ole," playing the role of Old Bill, when the piece is produced in Chicago.

Charlotte Kay, the booking agent, is recuperating from an attack of peritonitis which caused her removal to a hospital last week.

Carl Bernstein, of the *Morning Telegraph*, is in the Jewish Hospital, Brooklyn, where he underwent an operation for appendicitis.

Kathleen Clifford, who for the last two years has been appearing in motion pictures in California, is taking a vacation in New York.

Bill Halligan, of Halligan and Sykes, has been engaged to create a role in a new Max Marcin play that Al Woods will produce shortly.

George B. Tack will manage the Liberty Theatre at Fort Sill, Oklahoma, taking the place hitherto occupied by C. W. Tinney, who has resigned.

Mr. and Mrs. Hal Kiter are the parents of a baby daughter born Nov. 18. Kiter is comedian with the Billy Allen Musical Comedy Company.

Helen Menken had her arm dislocated by a mob that rushed at her as she came out of the stage door of the Criterion Theatre last week.

Lucille Manion has engaged Florence Earle and Gatty Jones for "Blossom Time," the play in which she will star, opening in January.

Janet Beecher will be starred in a new melodrama which A. H. Woods has acquired from Max Marcin and will shortly place in rehearsal.

Singers' Midgets arrived in New York last Friday. They come from the West, where they were caught in the second closing caused by the "flu."

Florence Auer has succeeded Nance O'Neill in the part of Huldah in the "Wanderer." She was formerly Robert Mantell's leading woman.

Herbert Cortel entered the cast of "Glorianna" at the Liberty Theatre Thanksgiving Day. He has the principal comedy role, hitherto played by Alexander Clark.

John Campbell, as *Ralph Rackstraw*, and **Blanche Duffield**, as *Josephine*, made their first appearance in "H. M. S. Pinafore" at the Thanksgiving matinee of the Gilbert and Sullivan classic at the Park Theatre.

Henry Herbert, formerly of the Benson Company, of Stratford-on-Avon, has been added to the cast of Macbeth at the Plymouth in the role of Duncan.

Fred Block left New York this week for a trip to the Pacific Coast in the combined interest of the forthcoming tours of Julian Eltinge and Harry Lauder.

George Nash, Forest Winant, Lester Lonergan and Lawrence Marston have been engaged by William Harris for the new Bainter play, "When West is East."

E. H. Southern will deliver a lecture on "The Work of the Stage in France" before the National League for Women's Service at the Ritz Carlton on December 4.

J. J. Rosenthal has tendered his resignation as manager of the Bronx Opera House and next month will take up managerial duties in A. H. Wood's theatre in Chicago.

Sophie Tucker tendered a show to the inmates at Ossining last Saturday. The show included Sophie Tucker and her company, Ferns and Howell, Polly Moran and Royal Gascoyne.

Alma Gluck and Efrem Zimbalist, operatic soprano and famous violinist, are the parents of a baby boy. They have another child, a daughter, who is about three years of age.

Anna Day, a chorus girl, was arraigned in the Harlem Court on Thursday and held in \$2,500 bail for a further hearing. Thomas Nickels, a waiter, has charged her with grand larceny.

Walter Hampden will give his final performance in the role of Hamlet at the Plymouth Theatre next Friday afternoon. He will appear in Macbeth Saturday morning at 11 A. M.

Martha Mayo has been engaged by Wm. Harris, Jr., for a leading role in "When East Is West," the new play by Samuel Shipman and John B. Hymer, in which Fay Bainter will star.

Ada Schwartz, now playing in the Burlesque Wonder Show at Toledo, Ohio, was granted a divorce from Jos. B. Mills, of Mills and Lockwood, the Two Rubes, in a recent court decision.

Bates Brothers deny that the chorus girls arrested in Portland, Me., last week were members of their musical comedy company or that the company reported in trouble there was theirs.

Lucian Tainguy, the camera man who was brought from France by the Vitagraph Company, for which he has worked the past four years, signed up last week with the Graphic Film Corporation.

Lieutenant Harry Berry, of the Bell-Thazer Brothers, bayonet instructor at Camp Gordon, Ga., has been placed in the United States Reserves and will shortly return to the stage in a new act.

Bertha Kalich gave a Thanksgiving Victory dinner to her company, playing "The Riddle Woman," at Murray's Roman Gardens. The dinner was given between the matinee and night performances.

William Flynn, formerly manager of the Garden Theatre, now part of the Pantages Circuit, is planning to build a theatre in Kansas City. The site will probably be where Wonderland is now located.

Dave Ferguson, R. Derby Holmes, Lee Michel, Bill Hilligan, Jack Gleason, Loney Haskell, Wallace Munroe, Fred Block, Frank Monroe, George W. Sammis, Frank Norcross, Bert Levey, Franklyn Ardell, Ben Frank, Al Sanders, A. L. Jacobs and Joe Letera have signified their willingness to act as waiters at the Thanksgiving dinner which the Friars are giving to 250 wounded men.

Al Jolson celebrated his 300th performance in "Sinbad" last night at the Winter Garden.

Felix Adler has signed with Albert De Courville for his new London revue, and will sail for England early in May.

Holbrook Blinn has signed with F. Ziegfeld, Jr., to play the leading role in "Mr. Valentine's Christmas Supper," a dramatic sketch which is to be introduced into the "9 O'clock Frolic" atop the New Amsterdam Theatre.

John Petus was appointed manager of the American Theatre, East Liverpool, O., last week, the house having just been taken over by the Steubenville Amusement Company. The house played Gus Sun vaudeville for many years.

Marie Dressler opened her special patriotic tour of the Liberty Theatres at Newport, R. I., November 29th. Her tour will include the following camps: Newport, Devens, Upton, Dix, Meade, Humphreys, Quantico and Norfolk.

Florence Mills and George Kinnear, who have been laying off in the far west on account of the influenza, have purchased a home at Omaha, Neb., where they are taking care of more than fifty of their less fortunate brother and sister performers.

George Whiting and Sadie Burt, Charles King, Carl Hyson and Dorothy Dickson, Nat Nazarro, Jr., Eddie Dowling, Nancy Fair, Bert Hanlon, Rath Brothers, Frankie Fay, Mary Eaton, Rome Fenton, Zalaya and Julia Kelety were on the Sunday concert bill at the Central Theatre.

Arnold Daly will sail for England as soon as he can obtain his passport. He was to leave this country last week, but inability to secure the passport on time delayed his departure. He has tentatively arranged to appear in London in either "Lombardi Limited" or "The Great Lover."

Abraham D. Simms, aide to Commander Mark St. Clair Ellis, commanding the U. S. Naval Training Camp at Charleston, S. C., was in town last week to take the Pathé picture people where pictures of the navy yard and camp activities can be photographed. Simms was formerly a stock and picture leading man.

Ed. Wynn, Dorothy Dickson and Carl Hyson, Mae West, Eddie Dowling, Charles De Haven and Fred Nice, Sam Ash, Irene and Constance Farber, Kitty Doner, Johnny Berkes and Robert Dale, J. T. Watson, Millie Bicco, Bernice Le Grande, Zalaya and Donals Sisters appeared at the Winter Garden last Sunday evening.

Ada Meade, Wanda Lyon, Frances Demarest, Mlle. Julia Kelety, Mabel Withee, Cameron Sisters, Stewart Baird, Josephine Whittell, Zoe Barnett, Helen Shipman, Texas Guinan, Lucille Manion, Audrey Maple, George Walsh, Jean Elliott, Frank Hurst, Mabel Hamilton and Marie Carroll appeared at an entertainment for the Pelham Bay boys last week.

Alice Brady, Jack Hazzard, Doyle and Dixon, Princess White Deer, DeHaven and Nice, Wm. J. Reilly, Mr. and Mrs. Addison Fowler, Clifton Crawford and Sam Bernard were among the entertainers who took part in the free matinee vaudeville for men in uniform given last Sunday at the Manhattan Opera House under the auspices of the New York War Camp Community Service.

Mollie King, Charles King, Mae West, Andre La Chappelle, Clifton Crawford, Bee Palmer, Hal Hixon, Alma Adair, Julia Kelety, Adele Rowland, Christie MacDonald and company, Barker and Wynne, Jimmy Hussey and company, Frisco, Natalie and Ferria, Carl Hyson, Mr. and Mrs. Addison Fowler, Sergeant Victor Gordon, Seaman H. Nelson and Irene Bordoni were entertainers who appeared last Sunday night at the Forty-fourth Street Theatre for the benefit of the Christmas Fund of the New York American.

The Christmas Issue Of
**THE NEW YORK
CLIPPER**

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

WILL BE ISSUED DECEMBER 25th

A display announcement in this number will be read by managers, agents and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Send Your Copy In Now!

U. B. O.

NEW YORK CITY.

Palace—Maddock's Musical Melody—Adele Rowland—Eddie Leonard—Chick Sales. (Five to fill.)
Riverside—Beatrice Herford—Gertrude Hoffman—Clinton & Rooney.

Colonial—Orth & Cody—Norton & Nicholson—Ruth Roye—The Gladiators—Clifton Crawford—Masconi Bros.—Fritz Scheff—Julian Hall.

Alhambra—Valerie Berger—Nan Halperin—Stan Stanley Trio—“Four of Us.”

Royal—Wood & Wyde—Emmy's Pets—Vittoria & Clotilde—Travers & Douglas—Young & April—Blanche King—Elmire & Williams.

Fifth Avenue (Dec. 5-7)—Four Bangards—“Fox Hunters.” (Dec. 9-11)—Ray Elton Ball & Co.—Ward & Pryor. (Five to fill).

125th Street (Dec. 5-7)—Polly Moran. (Dec. 9-11)—Jimmy Hussey & Co. (Five to fill).

58th Street (Dec. 5-7)—Travers & Douglas—Barabon & Grohe—Millard & Martin—Madison & Winchester—Marker & Schenck—Gold, Reese & Edward—Billy Glason. (Dec. 9-11)—Sid Townes & Co.—Harry Hines—“Through Thick & Thin”—Rialto & LaMont. (Three to fill).

23rd Street (Dec. 5-7)—Al Ventilizer—Nevin & Gordon—Capt. George Stewart. (Dec. 9-11)—Keene & Golden—Vaughan & Dreames. (Four to fill).

BROOKLYN.

Bushwick—Grace Edmonds—Frank Crumit—Frisco—Cartmell & Harris—Espe & Dutton—Olympia Desval—Avon Four—McConnell & Austin.

Orpheum—Klein Bros.—L. & G. Archer—Belle Baker—Ben Berne—The Pickfords—Harry Watson & Co.—Bert Williams—Frankie Wilson.

ALBANY, N. Y.

Proctor's (Dec. 5-7)—Lew Dockstader—Clara Howard—Harlan Knight & Co.—Three Eddies—Brown & DeMont—Martyn & Florence—Bert Lytell. (Dec. 9-11)—Three Weber Girls—Dunbar & Turner—Calvo San & Co.—Kennedy, Day & Sherman—Milo—Bryan & Broderick.

BOSTON, MASS.

Keith's—Lillian Russell—Mr. & Mrs. Barry—Al Shayne—Merle's Cockatoos—Yates & Reed—Felix & Fisher—Rice & Werner—Helen Vincent.

BUFFALO, N. Y.

Shea's—Scotch Lads & Lassies—Bob Hall—Jeannet Adair Co.—Chadwick Duo—Walker & Texas—Geo. White Co.

BALTIMORE, MD.

Maryland—Lydell & Macy—Newhoff & Phelps—Johnny Burke.

COLUMBUS, OHIO.

Keith's—“Maid of France”—Juliet—Seven Honey Boys—Spoff & Kelly—The Randsells—Earle & Sunshine.

CINCINNATI, OHIO.

Keith's—C. & F. Usher—Lillian Shaw—“American Ace”—Helen Jackley—Herbert Clinton.

CLEVELAND, OHIO.

Keith's—Blossom Seeley—Wm. Ebe—Ishakawa Japs—Dooley & Sales—“Art”—Lew Dockstader—Dugan & Raymond—Bison City Four.

DETROIT, MICH.

Miles—O'Donnell & Blair—Sylvia Clark—Ed Morton—“Midnight Rollickers”—Ruth St. Dennis—Aerial Mitchells—Ems & Alton.

DAYTON, OHIO.

Keith's—Weber & Rednor—Robbie Gordone—Martelle—Helen Ware—Gruber's Animals.

ERIE, PA.

Keith's—Doc O'Neill—Four Radium Models—H. & A. Seymour.

Elizabeth (Dec. 5-7)—Eva Taylor—Lawrence Graton & Co.—Pederson, Kennedy & Murray—Minstrel Billy Broad—Toletti & Bennett—Dorothy Dalton. (Dec. 9-11)—Emma Francis & Co.—Cycling Brunette—Baby Gladys—Frank Mayne & Co. (Two to fill).

GRAND RAPIDS, MICH.

Keith's—Jas. Cullen—Rooney & Bent—S. Galini Co.—Five Pandura—Julia Nash & Co.—Sabina La Pearl—Elkins, Fay & Elkins.

HAMILTON, CAN.

Keith's—“Fixing the Furnace”—Burley & Burley—Ball & West—Stampede Riders.

INDIANAPOLIS, IND.

Keith's—Pink's Mules—“Isle of Love”—Chris Richards—Lorner Girls.

LOWELL, MASS.

Keith's—Tom Moore & Girls—Jerome & Albright—Chinko & Kaufman—Mack & Earle—E. & J. Connolly—“Ideal”—Kimbalk & Kenneth.

LOUISVILLE, KY.

Keith's—Bert Wheeler—“Somewhere with Pershing”—Jessie Standish—Elsa Ryan & Co.—Van & Schenck.

MONTREAL, CAN.

Keith's—Four Ankers—Jones & Greenlee—Marion Harris—Ben Byer & Co.—Frank Gaby—Frank Dobson Co.

MT. VERNON, N. Y.

Proctor's (Dec. 5-7)—“Oh, Auntie”—Adele Rowland—Al Shayne—Marielette's Mannikins—Harry La Vale & Sister. (Dec. 9-11)—“Motor Boating”—Demarest & Doll—Elde Fay & Grace Belmont. (Three to fill).

NEWARK, N. J.

Palace (Dec. 5-7)—Kramer & Morton—Masconi Bros.—“Isle of Innocence”—Clinton & Rooney.

PORTLAND, ORE.

Keith's—M. Montgomery—A. & F. Stedman—Muriel Windue—Rosamond & Doherty—Marlow & Duffy—Bruce Duffet & Co.

PHILADELPHIA, PA.

Keith's—A. & M. Clark—Ethel Hopkins—Sidney Grant—Lucille Cavanaugh—Rettie Bros.—McFarlane & Palace—Belgian Three.

PITTSBURGH, PA.

Keith's—Hermine Shone Co.—Rajah.

PROVIDENCE, R. I.

Keith's—Race & Edge—Helene Davis—Duncan Sisters—Billy Glason—Four Readings—Halig & Lockett—Van Celles—Lyons & Yocco—Darrell & Edwards—Sue Clayton.

ROCHESTER, N. Y.

Keith's—Four Bolles—Jean Adair Co.—Four Haley Sisters—Miller & Capman—Whitfield & Ire—Mme. Chilson Ohman—Samaroff & Sons—Stuart Barnes.

Schaezta (Dec. 5-7)—Gracie Bennett—Bryan & Broderick—Kraus & LaSalle—Goets & Duffy—Ohio San & Co. (Dec. 9-11)—Martyn & Florence—Jones & Johnson—Harlan Knight & Co.—Mary Haynes & Co.—Dang Fong Guy Hwa.

TOLEDO, OHIO.

Keith's—Howard & Clark Revue—Three Daring Sisters—Wilson Aubrey Three.

VAUDEVILLE BILLS
For Next Week

Troy (Dec. 5-7)—Brown's Musical Revue—Bison City Four—Asahi Troupe—Josephine Davis & Co.—Nadj—Bob O'Connor & Co.—Quinn & Derez—Sessue Hayakawa. (Dec. 9-11)—Three Stars—Evelyn May & Co.—The LeGrabs—Oscar Lorraine.

TORONTO, CAN.

Keith's—Maude Earle Co.—Raymond Wilbert—Color Gems—Lew Hawkins—Muriel Worth Co.—Fern, Biglow & King.

WASHINGTON, D. C.

Keith's—Bessie Clayton—Lieut. Gits-Rice—Trixie Friganza—Harry Langdon Co.—Athos & Reed—Kitner & Reaney—J. & B. Morgan—Mirano Bros.

WILMINGTON, DEL.

Garrison—Emma Stevens—Rawson & Claire—Hong Kong Mysteries—Toni Kyle & Co.

YOUNGSTOWN, OHIO.

Keith's—“Hands Across Sea”—J. C. Nugent Co.—Lillian Fitzger—B. & H. Mann—Howard's Ponies.

YONKERS, N. Y.

Proctor's—(Dec. 9-11)—“Petticoat Minstrels”—Eva Taylor—Lawrence Grattan & Co.—Jack Marley—Skelly & Heit.

OPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Sarah Padden—Geo. Le Mair & Co.—Four Buttercups—Leo Beers—“Rubeville”—Grace Nelson—Equill & Maybelle.

DES MOINES, IA.

Orpheum—Imhof, Conn & Coreene—Dream Fantasy—Rev. Frank Gorman—Gilbert & Friedland—Stanley & Birnes—Adonis & Dog—Ella Ruegger & Co.

DENVER, COLO.

Orpheum—“Married via Wireless”—Winston's Seals—Gallagher & Rolley—Donny & Lynn—Amorus & Jeannette—La France Brothers—Neil Lockwood.

KANSAS CITY, MO.

Orpheum—Leon Errol & Co.—Whipple Huston & Co.—Pistol & Cushing—Three O'Gorman Girls—Georgall's Co.—The Blonds—Yvette & Saranon.

LINCOLN, NEB.

Orpheum—Albertina, Rasch & Ballet—Lighter Girls & Alexander—James Watts & Co.—Helen Gleason & Co.—Frances Dougherty—James J. Morton.

LOS ANGELES, CAL.

Orpheum—Eva Tangay—Ford Sisters—Al Herman—Misses Campbell—James C. Morton & Co.—Dickinson & Deagon—“All for Democracy.”

MINNEAPOLIS, MINN.

Orpheum—“Forest Fire”—Lew Holtz—Margaret Farrell—Florence Tempest—Kitaro Brom—Bessie Clifford—Clark & Bergman.

OAKLAND, CAL.

Orpheum—Walter C. Kelly—Helen Trix—Laughlin & West—Reno—Merian's Dogs—Mr. & Mrs. Gordon Wilde—“Petticoats.”

OMAHA, NEB.

Orpheum—Julius Tannen—Mine, Doree's Celebrities—Fisher Hawley & Co.—Conlin & Glass—Boiling & Reynolds—Emerson & Baldwin—Verdi & Alberts.

PORTLAND, ORE.

Orpheum—Grace La Rue—Olive, Briscoe & Rauh—Fox & Ingraham—Page, Hack & Mack—Herman & Shirley—“Efficiency”—DeWolf Girls.

SAULT LAKE CITY, UTAH.

Orpheum—Alia Moskova & Ballet—Wilbur Mack & Co.—Ball & West—Prosper & Maret—Caliste Conant—Charles Irwin—Lorenz Duo.

SAN FRANCISCO, CAL.

Orpheum—“For Pit's Sake”—Futuristic Revue—Joe Browning—Friseoe—“Artistic Treat”—Lander Bros.—Walter Brower—Lambert & Ball.

STOCKTON, SACRAMENTO AND FRESCO, CAL.

Orpheum—“On the High Seas”—Bennett & Richards—Dale & Burch—Officer Vokes & Don-Bert Earle & Girls—Sylvia Loyal & Partner.

ST. PAUL, MINN.

Orpheum—“Girl on the Magazine”—Mrs. Thos. Whiffen & Co.—Tracey & McBride—Milt Collins—Shaw & Campbell—Ferry—Jim & Marlon Harkins.

SEATTLE, WASH.

Orpheum—“The Sea Wolf”—Courtney Sisters—Harry & Grace Ellsworth—Archie & Gertie Falls—“Somewhere in France”—Bert Fitzgibbon—Jack & Kitty Demaco.

VANCOUVER, CAN.

Orpheum—Gus Edwards Revue—Swor & Avery—Paul Decker & Co.—Wallace Galvin—Karalify Kiddies—The Little Johns.

WINNIPEG, CAN.

Orpheum—Stella Maynes—Eddie Borden—Barr Twins—Enoch Fraser—Mayes & Winthrop—Irene & Bobby Smith—Osaki & Taki.

WILMINGTON, ILL.

American (First Half)—Clayton & Clayton—Ruth Moore—Fox Benson & Co.—Campbell & Crosby—Martin & Fabrini—Chief White Beaver—Barry McCormack & Co.—Danny Simmons—Bell & Eva. (Last Half)—Grace Johnson—Troupers—Nevis & Erwo—Crawford Fashion Show—Viola Duval—The New Yorker—Novelty Minstrels—Aero Bros.

NATIONAL (First Half)—Worden Bros.—Rosalie Ascher—Ikla Marie Diehl & Co.—Creamer, Barton & Sparling. (Last Half)—Norwell Bros.—Mabel & Johnny Dove—Carlisle & Romer—DeBiere & Martini & Fabrini.

GREENSBORO, N. C.

Greeley (First Half)—Great Johnson—Grundy & Young—Nan Hewins & Co.—Doris Dare—Oriental Girls. (Last Half)—Rose & Ellis—Three Morarity Sisters—“13 Meadowbrook Lane”—Creamer, Barton & Sparling—Wright & Earl.

FULTON (First Half)—Stewart & Wynn Sisters—Private Rose—Shannon Banks & Co.—Munford & Thompson—Roy & Arthur. (Last Half)—Clayton & Clayton—Grundy & Young—Nan Hewins & Co.—Quigley & Fitzgerald—Prince Charles.

DELANOY (First Half)—Mabel & Johnny Dove—Viola Duval—Cors Simpson & Co.—LeW Wilson—Girrain & Girls. (Last Half)—Two White Steppers—Campbell & Crosby—Shannon Banks & Co.—Harris & Morey—LeClair & Sampson.

Lincoln Square (First Half)—Chester Kingston—Stewart & Wood—Four Trouper—Frank Farron—Wright & Earl. (Last Half)—Bell & Wood—Seymour & Seymour—Ikla Marie Diehl & Co.—Doris Dare—Roy & Arthur.

Boulevard (First Half)—Clif Bailey Duo—Fagg & White—Seymour & Seymour—Anna Chandler.

Avenue B (First Half)—Picardo Bros.—South & Tobin—(Last Half)—Chester Kingston—Cora Simpson & Co.—Vincent Kelly—Anna Chandler.

Avenue C (First Half)—Picardo Bros.—South & Tobin—(Last Half)—Fagg & White—Guy Woodward & Co.—Ben Lynn.

Orpheum (First Half)—Commander Tom—Fenton & Cecil—Bertram & Saxton—Van & Carrie Avery—Wheeler & Moran. (Last Half)—Fox Benson & Co.—Harvey DeVora Trio—Chief White Bear—Allen, Clifford & Barry—Knapp & Cornelia.

Victoria (First Half)—Norwell Bros.—Three Morarity Girls—“12 Meadowbrook Lane”—Harris & Morey—Prince Charles. (Last Half)—Clif Bailey Duo—Fenton & Cecil—Les Merchants—Frank Farron—Oriental Girls.

BROOKLYN, CAN.

Metropolitan (First Half)—LeClaire & Sampson—Walsh & Edwards—Allen, Clifford & Barry—Neivins & Erwo—Knapp & Cornelia.

DEKalb (First Half)—Bell & Wood—Billy De Vere—Carlisle & Romer—Weber & Elliott—Rose & Ellis. (Last Half)—Warden Bros.—Van & Carrie Avery—Moran & Wheeler—Girrain & Girls—Private Rose.

Warwick (First Half)—The Parshleys—Maud Tiffany—Anderson & Burt—Quigley & Fitzgerald. (Last Half)—Picardo Bros.—South & Tobin—Sherman—“Was Wrong”—Lew Wilson.

Palace (First Half)—Wm. Cahill—Guy Woodward & Co.—Harvey DeVora Trio. (Last Half)—The Parshleys—Maud Tiffany.

BOSTON, MASS.

Metropolitan (First Half)—LeClaire & Sampson—Walsh & Edwards—Allen, Clifford & Barry—Neivins & Erwo—Knapp & Cornelia.

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Metropolitan (First Half)—LeClaire & Sampson—Walsh & Edwards—Allen, Clifford & Barry—Neivins & Erwo—Knapp & Cornelia.

Metropolitan (First Half)—LeClaire & Sampson—Walsh & Edwards—Allen, Clifford & Barry—Neivins &

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HELEN McCLAIN

FORMERLY
HELEN VREELAND

STRAIGHT MAN
EXTRAORDINARY

JACK E. RICE

Direction—IKE WEBER
PENNANT WINNERS

ECCENTRIC
INGENUE

SADIE ROSE

SIM WILLIAMS
GIRLS FROM JOYLAND

FEATURED
PRIMA DONNA

ADA LUM

BERNSTEIN and LEVEY'S
BEAUTY REVUE
DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS
IN BURLESQUE
AND A BIG HIT

RAY READ and BURNS CHAS.

L. M. WEINGARTEN'S
STAR AND GARTER
SHOW

DIRECTION—ROEHM & RICHARDS

FEATURED
COMEDIAN

BILLY WILD

SYMONDS and LAKE'S
AUTO GIRLS

DAINTY, DASHING
KANSAS CYCLONE

DOT BARNETTE

FROLICS OF
THE NITE

MARCUS MUSICAL
COMEDY COMPANY

MIKE SACKS

SEVENTH SEASON AS
PRINCIPAL COMEDIAN

MARGUERITE WELCH

BON TONS MUSICAL COMEDY, INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

HALLIE RANDOLPH

Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS

WITH DIXON'S "BIG REVIEW"

At Liberty—JACK JOELL

Character Comedian and Producer.

See ROEHM & RICHARDS

SAMUEL KLINE

Singing and Dancing Straight

Rube Bernstein's Follies of Pleasure

JACK ORMSBY

ECCENTRIC

Direction—ROEHM AND RICHARDS

TRAIL HITTERS

BILLY and AMY THE HAWTHORNES

With Tom Coyne's Big Show
STRAIGHT AND SOUBRETTE

PHIL OTT

"THE ONLY ONE"

EN ROUTE

THE BOSTONIANS

MARIE BAKER

SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BERT BERNARD

With Stone and Pillard "Social Maids," working opposite Geo. Stone

BLANCHE NADEAU

LITTLE GIRL WITH THE BIG VOICE

WITH FROLICS OF THE NITE

ELSIE BRANDON

AT LIBERTY—A PEPPY SOUBRETTE

EDDIE COLE

Still Going Fast
with

BROADWAY BELLES

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BURLESQUE NEWS

(Continued from page 15)

"BROADWAY BELLES" HAS LOTS OF SPEED ACTION AND COMEDY

When it comes to speed, there is nothing we have seen at the Star this season that has anything on Joe Oppenheim's "Broadway Belles," the attraction at that popular Brooklyn house last week.

Joe Marks is the featured comedian with the show and the fastest delineator of the Hebrew character we have ever seen. He knows how to humor an audience, he can put lines over for the proper results, is a working good tumbler and can sing and dance. It can be said that there is a reason for everything he does and that he puts his stuff over. He is a very hard worker and it is surprising to watch him go through the enormous lot he has to do, without tiring. He is a very funny little fellow.

A great deal of improvement is seen in the work of Eddie Cole since last season. Cole, a "Dutch" comedian, has his dialect down to a finer point, and he gets his material over much better than we have ever seen him do before. He also injected a great deal more speed into his work, which is another improvement. In fact, he gives Marks a good run now, so far as speed is concerned. He, too, is a good tumbler and can dance. He works well with Marks and they make a great team.

Ray Rottach is a good juvenile straight. He works fast, dresses well and can put a number over. He has a good voice which he shows off well in several numbers and in his specialty.

Ed. Sells is doing the straight.

Pearl Lawler, a stately looking prima donna, has lost considerable weight since last season. But the loss has improved her appearance considerably. Miss Lawler has a good voice and renders her numbers with expression. She does nicely in scenes and has a most elaborate wardrobe.

A newcomer to the principal ranks is Fern Miller, the soubrette of the company and a sure winner. With lots of personality and a pretty form, she puts her numbers over with snap and plenty of action. She also wears pretty dresses. Miss Miller works and looks somewhat like the clever Midgie Miller. She has a good future if she keeps on improving.

We caught Vic Dayton to better advantage this time than when we saw her at this house before. Miss Dayton has a pretty figure and nice wardrobe. In the several scenes she was in, she handled herself well.

Ethel Driggs, who played the part of Millie's mother, read her lines well and took care of the part nicely.

The book, which is in two acts and four scenes, is called "A Midnight Frolic" and was written by Joe Marks. Ethel Driggs staged the numbers.

The "butterfly" bit proved amusing as done by Marks, Cole, Rottach and Miss Lawler.

A singing and dancing specialty offered by Marks and Cole was a big hit. It stopped the show.

The "Sucker" bit, repeated from last season, was equally as well done as before and went just as well. Marks, Cole, Sells and the Misses Lawler and Dayton worked in it.

The "piano and hurdy-gurdy" bit was another big success and was carried out nicely by Marks, Cole and Sells.

Rottach offered a fine singing specialty of three numbers that pleased.

Marks and Cole offered a second specialty of two parades that went big. The hand balancing done by Marks and Cole in Miss Dayton's number was real and cleverly done. The comedy quartette pleased with Marks, Cole, Rottach and Sells in it.

A very funny scene was the "Restaurant" bit as done by Marks, Cole, Sells and Miss Dayton. The bit was worked out differently than is usually seen and proved a big laugh getter.

There is a good singing chorus with the show and the girls are well costumed.

The "Broadway Belles" is a fine entertainment, with lots of action and plenty of good comedy of both slap-stick and clean cut kind. They are well blended together and keep the audience in good humor all the time.

HENRY SUCCEEDS ROCHE

CHICAGO, Ill., Nov. 30.—Tom Henry has arrived here and taken over the management of the Star and Garter Theatre, this city, relieving Col. Bill Roche, who leaves today for Cleveland to manage the Empire, an American Burlesque Circuit house.

WEINGARTEN NOT CONNECTED

CHICAGO, Ill., Dec. 2.—Issy Weingarten is not connected in any way with I. M. Herk in the Gayety Theatre, this city, which opened last week as a stock burlesque house. J. A. Weingarten, a brother of Issy, is associated with the house.

UNION SQ. STOCK PUTS ON SHOW THAT HAS PEP AND LAUGHS

An unusually good entertainment was offered by Kahn's Union Square Stock Company last week. Many novelty numbers were presented Saturday afternoon by produced Sol Fields that called for applause from the audience.

Kahn has recently made several changes in his chorus, which has improved it greatly, as some of the older girls had evidently been too long with him and at times were indifferent in their work. The new girls have injected new spirit and he now has one of the fastest and best dancing choruses in burlesque.

The book last week was by Billy Spencer and was offered in two parts and four scenes. The first part was called "Whirling Around," while the programme stated that the burlesque was "Good Morning Judge." The comedy was in the hands of Spencer and Frank Mackey, both portraying the characters that have made them popular at the Square. These boys kept things lively, their style of work was amusing and they had the audience in good humor throughout the performance. James Francis handled the "straight," while Brad Sutton was the juvenile.

Louise Pearson, wearing new gowns that looked bright and attractive, did well with all her numbers except the "lonesome" one which was not suited to her voice. She took care of herself in the scene.

Babe Wellington's voice was in much better shape than we have heard it this season, which was a great assistance to her in putting over her numbers, as she has a way of her own, which never fails to get an encore. Her dresses were very pretty.

Miss Lorraine had several new gowns in which she looked well. She also did nicely in scenes.

Gertrude Lynch took care of her numbers pleasingly and worked in the scenes to the satisfaction of the audience. Her dresses were in good taste.

The "bank" bit offered something new and was well done by Spencer, Mackey, Francis and the Misses Pearson, Wellington, Lynch and Lorraine.

The "letter dictating" bit pleased. It was worked up by Mackey, Spencer and Miss Pearson.

The "luncheon" bit was amusing and nicely put over by Spencer, Mackey, Sutton, Francis and the Misses Wellington, Lynch and Lorraine.

Spencer and his "wax dolls" went well, the four chorus girls going through their stunts to the amusement of the boys out front.

The "dish breaking" bit was good for many laughs the way it was worked up by Spencer, Mackey, Francis, Sutton and Miss Pearson.

The famous Seely dinner was offered in the burlesque part of the programme with the raid and the court scene following.

The business continues big at this house and the style of entertainment offered by Kahn to his patrons seems to be just what they want.

JULIA ARTHUR SUES WILLIAMS

Julia Arthur last Friday brought suit in the city courts against John D. Williams for \$4,587 for breach of contract. In her complaint Miss Arthur said she entered into an agreement with the defendant November 8 to star in "An Ideal Husband" at the weekly salary of \$400. In addition Williams was to give to her, she asserted, 10 per cent of the net income from the production and buy her costumes. She avers that she received \$150 and was discharged on November 16th.

BURLESQUE NOTES

FEATURED COMEDIAN WITH BROADWAY BELLES

Seasons
1915-16-
17-18-19-
20-21

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NEW YORK
THIS WEEK**

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perfect arranging print-like writing,
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about to be mustered out, who desire to serve in Regular Army Band should communicate at once with undersigned. Must double in orchestra. Age, instruments, experience and service in first letter. LT. CARL EMIL EVERLOF, Band Master, 37th Inf., Ft. McIntosh, Tex.

JEAN KEARNEY

JEAN KEARNEY (Grace Pryor), GA. Girl, IMPORTANT! Write: "PLANTATION," Box 1137, City Hall Sta., New York.

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Any song, any character; or 4 parodies and a thrift stamp for \$1.00. Money back if wanted. MARY E. P. THAYER, 219 Broad St., Providence, R. I.

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Wardrobe, ability and experience unquestioned.
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CLIPPER
LETTER LIST**

EDDIE DALE

Featured Comedian the past five seasons with Sam Levy's "Charming Widows," and this season with Levy and Bernstein's "Beauty Review," has signed with JAMES E. COOPER for next season to be principal comedian of one of his Columbia Circuit Shows.

THANKS TO MANAGERS FOR THEIR OFFERS

VIVIAN LAWRENCE

Volcanic Soubrette. Featured with the Pennant Winners' Show

SPEED, CLASS AND PERSONALITY

GAYETY, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

HARLIE MAYNE

PRIMA DONNA

GOLDEN CROOKS

TOM DUFFY

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

JIMMIE PARELLE

DOING HEBREW

PENNANT WINNERS

Chas A Figg. "Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

MITTY DEVERE

GRAND ARMY "TAD"

INNOCENT MAIDS

DIRECTION—ROEHM & RICHARDS

KITTY WARREN

TOM BOY SOUBRETTE

TOM SULLIVAN'S MONTE CARLO GIRLS

EARL HALL

DOING STRAIGHT

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

JANNELL JANIS

VERSATILE SOUBRETTE

JOLLY GIRLS

SARAH HYATT

Featured Prima Donna

Tom Sullivan's Monte Carlo Girls

SONNY LAWRENCE

Still Singing and Putting Them Over

With Star and Garter Show

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

Al. MARTIN and LEE Lottie
FEATURED COMEDIAN INGENUE-SOUBRETTE

JOLLY GIRLS 1917-18-19-20

SMILING NELLIE WATSON
SOUBRETTE DAVE MARION'S "AMERICA'S BEST"

MATTIE DELECE
The Million Dollar Doll Ingenu "Best Show in Town"

ALTIE MASON
PRIMA DONNA, Care CLIPPER

JOE DOLAN

Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

FOURTH BIG SEASON WITH SOME SHOW

NAT FARNUM
The Yiddish Comic Direction—Brewster Amusement Co., Boston

FANNIE ALBRIGHT
SOUBRETTE

PEARL LAWLER
PRIMA DONNA SECOND SEASON BROADWAY BELLES

MARTY PUDIG
NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW
SEASON 1918-19

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"Be Calm, Camella"—Booth, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"By Pigeon Post"—Cohan, New York City, indef.
"Betrothal, The"—Shubert, New York City, indef.
"Back to Earth"—Baltimore, Md., Dec. 2-9; Broad St., Philadelphia, Dec. 11-23.
"Betty at Bay"—39th St., New York City, indef.
"Cure for Curables"—Studebaker, Chicago, indef.
"Crowded Hour, The"—Wood's, Chicago, indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Copperhead, The"—(With Lionel Barrymore)—Garrick, Chicago, indef.
"Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
"Cappy Ricks"—Plymouth, Boston, Dec. 8-23.
Drew, Mr. and Mrs. Sidney—Majestic, Brooklyn, Dec. 4-9.
"Daddies"—Lyceum, New York City, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Adelphi, Philadelphia, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Tremont, Boston, indef.
"Forever After"—Central, New York City, indef.
"Flo Flo"—Illinois, Chicago, indef.
"Good Luck Sam"—Lexington, New York City, Dec. 9-16.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Colonial, Boston, indef.
Gillette, Wm.—Apollo, Atlantic City, N. J., Dec. 9-16.
Hodge, Wm.—Studebaker, Chicago, indef.
"Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, Dec. 11, indef.
"Home Again"—Playhouse, New York City, indef.
"Honor of the Family, The"—(Otis Skinner)—Broad St., Philadelphia, Dec. 4-9; Washington, Dec. 11-16.
"Happiness"—(Laurette Taylor)—Power's, Chicago, indef.
"Head Over Heels"—Forrest, Philadelphia, Dec. 4-16.
"Have a Heart"—(Company)—Astoria, Ore., Dec. 8-9; Eugene, Dec. 11; Medford, Dec. 12; Redding, Cal., Dec. 13; Sacramento, Dec. 14-15.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Broadhurst, New York City, indef.
"Little Simplicity"—Astor, New York City, indef.
"Little Brother, The"—Belmont, New York City, indef.
"Long Dash, The"—39th St., New York City, indef.
"Leave It to Jane"—Baltimore, Md., Dec. 4-9.
"Long Dash"—Cort, Chicago, indef.
"Matinee Hero, The"—Standard, New York City, Dec. 4-9.
Maude, Cyril—Empire Theatre, New York City, indef.
Mantell, Robert B.—44th St., New York City, indef.
"Maytime"—Shubert, Philadelphia, indef.
"Maytime"—Majestic, Boston, Dec. 2-16.
"Melting of Molly"—Studebaker, Chicago, indef.
"Man Who Came Back"—National, Chicago, Dec. 11-16.
"My Soldier Girl"—Twin Falls, Ia., Dec. 10-11; American Falls, Dec. 13; Pocatello, Dec. 14.
"Nothing But Lies"—Longacre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Oh, My Dear!"—Princess, New York City, indef.
Ott Co., Bob—Burlington, Vt., Dec. 2-7.
"Off Chance, The"—(Ethel Barrymore)—Hollis, Boston, Dec. 4-16.
"Oh, Boy"—National, Chicago, Dec. 4-9.
"Oh, Lady, Lady"—Lyric, Philadelphia, indef.
"Place in the Sun" (a)—Comedy, New York City, indef.
"Passing Show of 1918"—Shubert, Boston, Dec. 2-16.
"Penrod"—Garrick, Philadelphia, indef.
"Rotters, The"—Playhouse, Chicago, indef.
"Redemption"—Plymouth, New York City, indef.
"The Riddle Woman"—Harris, New York City, indef.
Rock and White—LaSalle, Chicago, indef.
"Remnant"—(Florence Nash)—Morosco, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
Robson, May—Birmingham, Ala., Dec. 3-5; Atlanta, Dec. 6-7.
"Sinbad"—Winter Garden, New York City, indef.
"Saving Grace, The"—Empire, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Stitch in Time, A"—Fulton, New York City, indef.
"Seventeen"—Plymouth, Boston, indef.
"Seven Days' Leave"—Imperial, Chicago, Dec. 4-9.

ROUTE LIST

"Seven Days' Leave"—Chestnut St., Philadelphia, Dec. 4-9.
"She Walked in Her Sleep"—Loew's 7th Ave., New York City, Dec. 4-9.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Thurston, Howard"—Hazleton, Pa., Dec. 5-7; Baltimore, Md., Dec. 9-14.
"Tailor-Made Man"—Akron, O., Dec. 6-7; Pittsburgh, Pa., Dec. 9-14.
"Tillie"—National, Washington, Dec. 4-9.
"Tiger Rose"—Lord's, Baltimore, Dec. 4-9; Washington, Dec. 11-16.
"Up in Mabel's Room"—Park Square, Boston, indef.
"Under Orders"—Eltinge, New York City, indef.
"Unknown, Purple, The"—Lyric, New York City, indef.
"Voice of McConnell"—(Chauncey Olcott)—Grand, Chicago, indef.
"Where Poppies Bloom"—Shubert-Riviera, New York City, Dec. 4-9.
"Who Stole the Hat?"—Shubert-Belasco, Washington, Dec. 4-9; Baltimore, 11-16.
Warfield, David—Manhattan Opera House, New York City, indef.
"When East Is West"—A. of M., Baltimore, Dec. 9-14.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Syracuse, N. Y., Dec. 2-4; Utica, 3-7; Gayety, Montreal, Can., 9-14.
"Best Show in Town"—Miner's 149th St., New York, Dec. 2-7; Park, Bridgeport, 12-14.
"Beauty Trust"—Gayety, Rochester, Dec. 2-7; Syracuse, 9-11; Utica, 9-14.
"Behman Show"—Gayety, Buffalo, Dec. 2-7; Gayety, Rochester, 9-14.
"Bon Tons"—Star, Cleveland, Dec. 2-7; Empire, Toledo, 9-14.
"Bostonians"—Colonial, Providence, Dec. 2-7; Gayety, Boston, 9-14.
"Bowery"—Lyric, Dayton, O., Dec. 2-7; Olympic, Cincinnati, 9-14.
"Burlesque Review"—Olympic, Cincinnati, Dec. 2-7; Columbia, Chicago, 9-14.
"Burlesque Wonder Show"—Chicago, Dec. 2-7; Berchel, Des Moines, Iowa, 8-11.
"Ben Welch"—Columbia, New York, Dec. 2-7; Empire, Brooklyn, 9-14.
"Cheer Up America"—Berchel, Des Moines, Iowa, Dec. 1-4; Gayety, Omaha, Neb., 7-13.
Dave Marion's—Palace, Baltimore, Dec. 2-7; Gayety, Washington, 9-14.
"Follies of the Day"—Casino, Brooklyn, Dec. 2-7; Newburg, N. Y., 9-11.
"Girls de Looks"—Majestic, Jersey City, Dec. 2-7; People's, Philadelphia, 9-14.
"Golden Crooks"—Casino, Philadelphia, Dec. 2-7; Miner's 149th St., New York, 9-14.
"Girls of the U. S. A."—Gayety, St. Louis, Dec. 2-7; Star & Garter, Chicago, 9-14.
"Hip, Hip, Hooray"—Casino, Boston, Dec. 2-7; Grand, Hartford, Conn., 9-14.
"Hello America"—Gayety, Montreal, Can., Dec. 2-7; Empire, Albany, 9-14.
Harry Hastings—Gayety, Washington, Dec. 2-7; Gayety, Pittsburgh, 9-14.
Irwin's Big Show—Youngstown, O., Dec. 2-4; Akron, 5-7; Star, Cleveland, 9-14.
Lew Kelly Show—Hurtig & Seamons' New York, Dec. 2-7; Casino, Brooklyn, 9-14.
"Liberty Girls"—Peoples, Philadelphia, Dec. 2-7; Palace, Baltimore, 9-14.
Mollie Williams' Show—Gayety, Pittsburgh, Dec. 2-7; Akron, O., 9-11; Youngstown, 12-14.
"Maids of America"—Gayety, Omaha, Nov. 30-Dec. 6; Gayety, Kansas City, 9-14.
"Majestic"—Star & Garter, Chicago, Dec. 2-7.
"Merry Rounders"—Open Dec. 2-7; Gayety, St. Louis, 9-14.
"Million Dollar Dolls"—Gayety, Toronto, Ont., Dec. 2-7; Gayety, Buffalo, 9-14.
"Oh, Girl!"—Grand, Hartford, Conn., Dec. 2-7; Jacques, Waterbury, Conn., 9-14.
"Puss, Puss"—Gayety, Boston, Dec. 2-7; Columbia, New York, 9-14.
"Roseland Girls"—Gayety, Detroit, Dec. 2-7; Gayety, Toronto, Can., 9-14.
Rose Sydell's—Empire, Newark, Dec. 2-7; Casino, Philadelphia, Dec. 9-14.
Sam Howe's Show—Open Dec. 2-7; Orpheum, Paterson, Dec. 9-14.
"Sight Seers"—Empire, Albany, N. Y., Dec. 2-7; Casino, Boston, Dec. 9-14.
"Social Maids"—Gayety, Kansas City, Dec. 2-7; open Dec. 9-14; Gayety St. Louis, Dec. 12-21.
"Sporting Widow"—Empire, Toledo, Dec. 2-7; Lyric, Dayton, Dec. 9-14.
Star and Garter Shows—Orpheum, Paterson, Dec. 2-7; Majestic, Jersey City, Dec. 9-14.
"Step Lively Girls"—Jacques, Waterbury, Conn., Dec. 2-7; Hurtig & Seamons, New York City, Dec. 9-14.
"Twenty Century Maids"—Empire, Brooklyn, Dec. 5-7; Empire, Newark, Dec. 9-14.
"Watson's Beef Trust"—Park, Bridgeport, Dec. 5-7; Colonial, Providence, Dec. 9-14.

AMERICAN CIRCUIT

American—Gayety, Minneapolis, Dec. 2-7; Star, St. Paul, Dec. 9-14.
"Auto Girls"—Wrightstown, N. J., Dec. 5-7; Trocadero, Philadelphia, Dec. 9-14.

"Aviator Girls"—Majestic, Indianapolis, Dec. 2-7; Gayety, Louisville, Dec. 9-14.
"Beauty Revue"—Gayety, Philadelphia, Dec. Sherman—Government Vaudeville (all week), 2-7; Camden, 9-11; Chester, 12-14.
"Big Review"—Englewood, Chicago, Dec. 2-7; Crown, Chicago, 9-14.
"Blue Birds"—Gayety, Louisville, Dec. 2-7; Lyceum, Columbus, Dec. 9-14.
"Broadway Belles"—Olympic, New York, Dec. 2-7; Plaza, Springfield, Mass., Dec. 9-14.
"French Frolics"—Star, Brooklyn, Dec. 2-7; Olympic, New York, Dec. 9-14.
"Follows of Pleasure"—Camden, N. J., Dec. 2-4; Chester, Pa., 5-7; Bristol, 9; Easton, 10; Wilkes-Barre, 11-14.
"Frolics of the Nite"—Howard, Boston, Dec. 2-7; Gayety, Brooklyn, Dec. 9-14.
"Girls from the Follies"—Star, St. Paul, Dec. 2-7; Gayety, Sioux City, Ia., Dec. 9-12.
"Grown Up Babes"—Chester, Dec. 2-4; Camden, 5-7; Wrightstown, N. J., 9-11; Trenton, 12-14.
"Girls from Joyland"—Wilkes-Barre, Pa., Dec. 4-7; Majestic, Scranton, Dec. 9-14.
"Hello Pare"—Gayety, Baltimore, Dec. 2-7; Lyceum, Washington, Dec. 9-14.
"High Flyers"—Gayety, Milwaukee, Dec. 2-7; Gayety, Minneapolis, Dec. 9-14.
"Innocent Mads"—Garden, Buffalo, Dec. 2-7; Empire, Cleveland, Dec. 9-14.
"Jolly Girls"—Crown, Chicago, Dec. 2-7; Gayety, Milwaukee, Dec. 9-14.
"Lid Lifters"—Wheeling, W. Va., Dec. 2-4; Newcastle, Pa., 5; Beaver Falls, 6; Canton, O., 7; Victoria, Pittsburgh, 8-14.
"Midnight Maidens"—Standard, St. Louis, Dec. 2-7; Terre Haute, Ind., 8; Majestic, Indianapolis, Dec. 9-14.
"Mine-a-Minute Girls"—Cadillac, Detroit, Dec. 2-7; Englewood, Chicago, Dec. 9-14.
"Military Maids"—Trocadero, Philadelphia, Dec. 2-7; Chester, Pa., 9-11; Camden, 12-14.
"Mischief Makers"—Oswego, Dec. 4; Niagara Falls, 5-7; Star, Toronto, Can., Dec. 9-14.
"Monte Carlo Girls"—Schenectady, Dec. 4-7; Watertown, 9; Oswego, 10; Niagara Falls, Dec. 11-14.
"Orizontals"—Century, Kansas City, Dec. 2-7; Standard, St. Louis, Dec. 9-14.
"Parisian Flirts"—Star, Toronto, Ont., Dec. 2-7; Garden, Buffalo, Dec. 9-14.
"Pennant Winners"—Gayety, Brooklyn, Dec. 2-7; Wrightstown, N. J., Dec. 12-14.
"Peacemakers"—Grand, Worcester, Mass., Dec. 2-7; Howard, Boston, Dec. 9-14.
"Pirates"—Wrightstown, N. J., Dec. 2-4; Trenton, 5-7; Empire, Hoboken, 9-14.
"Record Breakers"—Plaza, Springfield, Mass., Dec. 2-7; Grand, Worcester, Dec. 9-14.
"Social Follies"—Empire, Cleveland, Dec. 2-7; Cadillac, Detroit, Dec. 9-14.
"Speedway Girls"—Victoria, Pittsburgh, Dec. 2-7; Penn Circuit, 9-14.
"Tempters"—Penn Circuit, Dec. 2-7; Gayety, Baltimore, Dec. 9-14.
"Trail Hitters"—Majestic, Scranton, Pa., Dec. 2-7; Binghamton, N. Y., Dec. 9-10; Schenectady, Dec. 11-14.
"World Beaters"—Empire, Hoboken, Dec. 2-7; Star, Brooklyn, Dec. 9-14.

PENN CIRCUIT

Monday—McKeepsport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Friday—Columbus, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

(Week of Dec. 9-16)

Devens—First half, Moss's Vaudeville; last half, Camp Show.
Upton—First half, "It Pays to Advertise"; last half, Frances Ingram.
Merritt—First half, Feature Pictures; last half, Moss's Vaudeville.
Dix—First half, Marie Dressler; last half, Billy Allen Co.
Meade—First half, Billy Allen Co.; last half, Marie Dressler.
Lee—First half, Martini Vaudeville Company; last half, "His Bridal Night."
Jackson—First half, "Stop, Look and Listen"; last half, "Pair of Sixes."
Gordon—First half, "Hearts of the World"; last half, "The Brat."
Sevier—First half, "Pair of Sixes"; last half, Feature Pictures.
Hancock—"Hearts of the World" (all week).
Wheeler—First half, Feature Pictures; last half, Camp Show.
McClellan—First half, "The Brat"; last half, Feature Pictures.
Humphreys—Fads and Fancies (all week).
Beauregard—First half, "Keep Smiling"; last half, Mercedes.
Logan—First half, Feature Pictures; last half, "Keep Smiling."
Travis—First half, Max Bloom's Company; last half, "Sunnyside of Broadway."
McArthur—Feature Pictures (all week).
Bowie—First half, Feature Pictures (all week).
Shi—First half, Feature Pictures; last half, Local Show.
Funston—"Orpheum Follies" (all week).
Dodge—First half, Government Vaudeville; last half, W. B. Patton and Company.
Grant—First half, "Yankee Princess"; last half, Government Vaudeville.

MINSTRELS

Fields, Al G., Greater Minstrels—Terre Haute, Ind., Dec. 5-6; Lexington, Ky., Dec. 8-9; Hunting, W. Va., Dec. 10-11; Owensboro, Dec. 4; Henderson, Dec. 5.
"Rabbit Foul"—(F. S. Wolcott, Mgr.)—Fort Gibson, Miss., indef.
O'Brien, Neil—Augusta, Me., Dec. 5; Bangor, Dec. 6-7; Lewiston, Dec. 9; Portland, Dec. 10; Manchester, N. H., Dec. 11.

CEILING FALLS ON AUDIENCE

A part of the ceiling of the Empire Theatre, 854 Westchester avenue, the Bronx, falling into the center of the orchestra caused injuries to four people, one of them being hurt severely, and threw a number of others into a panic last Saturday night. At the time of the accident about 1,500 people were present. After order was restored the performance went on as usual.

STARS OF BURLESQUE

FRANK LUCY

STRAIGHT

MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS

THE RAZZ JAZZ GIRL

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES

SUM BUM

PRINCIPAL COMEDIAN

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

GRACE TWINS

The Girls with the Titian Hair

Direction—PETE MACK

HARRY A. DUNCAN

COMEDY ECCENTRIC

IRWIN'S BIG SHOW

MABELLE COURTNEY

BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES

JUVENILE—PENNANT WINNERS.

Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER

WITH BARNEY GERARD'S FOLLIES OF THE DAY
ECCENTRIC Soubrette

JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY

Out of Pictures, Into Burlesque

Irwin's Big Show

BENTON and CLARKE

STRAIGHT AND ECCENTRIC COMEDIENNE

JOLLY GIRLS CO.

GERTRUDE LYNCH

The Tanguay of Burlesque

With B. F. Kahn Union Square Stock Co.

GEORGE SLOCUM

DOING MY TRAMP

WITH ED RUSH'S PARIS BY NIGHT

DIRECTION—ROEHM & RICHARDS

BILLY CLARK

Juvenile Straight.

With Chas. Robinson's Parisian Flirts.

Going Over.

JIM HORTON

The Straight Man With a Real Singing Voice

INNOCENT MAIDS

ANITA MAE

Pimma Donna with Simonds & Lake's Auto Girls

SINGING SENSATION
Management—WALTER MEYERS

RUTH HASTINGS

PRIMA DONNA

MOLLIE WILLIAMS' GREATEST SHOW

DIRECTION—ROEHM AND RICHARDS

EDDIE DALE

Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SEYMOUR JAMES

"KLASSY KOLORED KID"

SIMONDS & LAKE'S AUTO GIRLS

BABE HEALY

Soubrette

GIRLS DE LOOKS

PURCELLA & RAMSAY

BILLY JUVENILE

EVYLEEN Soubrette

WITH MOLLIE WILLIAMS' GREATEST SHOW



HARRY J. CONLEY

PRINCIPAL COMEDIAN

FRED IRWIN'S BIG SHOW

SEASON 1918-1919

VIOLET BUCKLEY

Ingenue Prima Donna

Third Season with Tom Sullivan's Monte Carlo Girls

HELEN ADAIR

Ingenue—Joe Howard Stock Co.

MAYBELLE GIBSON

PRIMA DONNA

AL REEVES SHOW

MABEL MORTON

INGENUE

PAT WHITE GAIETY GIRLS

DELLA CLARK AND LEWIS WILL CHARACTERS

PRIMA DONNA—MELBA OF BURLESQUE

HERK-KELLY-DAMSEL'S PACEMAKERS.

Direction—I. N. WEBER

FRED SEGAL

BRAND NEW ECCENTRIC COMIC. Direction, IKE WEBER. PARISIAN FLIRTS

HENRY JINES

FLASH OF THE SUNNY SOUTH (GANG)

"Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN

INGENUE

Coon Shouter

PENNANT WINNERS

OLIVE MORGAN

PRIMA DONNA

PENNANT WINNERS

JOE DAVIS AND ROSS KATHERIN

WITH "WHO'S FI-FI?"

DIRECTION—H. BART McHUGH

FLORENCE WHITFORD

RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK

SAM HOWE'S SHOW

SUCCESSFUL STRAIGHT

BENNIE FREEDMAN

INGENUE

FROLICS OF THE NITE

MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE

JOLLY GIRLS

LETTIE BOLLES

SOUBRETTE

DIXON'S BIG REVIEW

ALFARETTA SYMONDS

SOUBRETTE

IRWIN'S BIG SHOW

BABE WELLINGTON

SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: "FERN MILLER" Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls."

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the name of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Atlanta & Fisk Case, Howard L. Glick, Chas. Lansdowne, Robt. Oakland, Will Till, John J. Ackerman, Harry Cunningham, Gould, Harold Lehman, Joe Russ, J. Wolfe, Barney Buckingham, J. Wm. T. Jack Lyle, Warren Renard, C. Walk, Ezra C. A. Burkhardt, Chas. Dettman, Ed. Graham, Daniel Lyle & N. Harris Raymo, Al Wagner, Fred Dell, Bert Grau, Al Leahy, Chas. R. Swafford, J. B. Walker, Cleve Bertrand, Frank Evelyn, David M. Hugo, Mr. Leonard & Will Scammon, P. R. Winslow, Herbert Brown, J. G. Elliott, Max C. Hart, Andy Landrum, Eddie Stork, Clifford H. Wilson, J. S. Hugh, G. B. Hall, Al May & June Wilson, Z. Waite, Billy E. Campbell, J. J. Eakin, Harold Hallows, Four Metcalf, Geo. Weir, Roy Sutherland, Roy Wallace, Benny Corelli, Ed Foley, Chas. Gray, Jack S. Horace, V. Tarzan, F. Zeiger, John Casaday, Ward T. Kent, Richmond Nowak, C.

LADIES

Aasberg, Emma Carrington, Miss Fleck, Grace Harlowe, B. J. Martin, Mrs. Al Robertson, Jean Adams, Bell Grandin, Edna Hanson, Mrs. J. Meyers, Ernestine Romer, Lelia Arnold, Lydia G. Curtis, May Griffin, Lillian Morrison, Adele Schroeder, Elsie Adams, Mae Cole, Beatrice Garin, Jennie McMullen, Ruth Smith, Anna Burks, Grace Chonaby, Helen Grey, Jac Jefferson, Miss C. Morton, Hilda Sweet, Dolly Bancroft, Ruth Camile, Marie Grey, Clarke King, Mrs. M. O'Neill, Peggy Sterling, Kitty Bennett, Billie Denton, Trixie Gallagher, Daisy Onrl, Archie Stuart, Betty Boyle, Edythe Duval, Miss Del Free, Dot Hill, Stella La Mair, Helen Tureta, Miss M. Bryant, Marguerite Devee, Dot Dean, Bobby Rue, Bernice Potter, Edith Thomas, Annie Bergen, Elsie Du Crow, Mrs. Bella La Tour, Babe Pollock, S. M. Wagner, Rita Berio, Madeline Darling, Kitty Lincoln, Helen Raymond, Lillian Wallace, Billie Beechey, Eva Evans, Dorothy Hensel, Alma Rutherford, Alice Williams, Vera Carroll, Winifred Farinella, Marie Hughes, Alice Marsh, Anna Rowley, Nina G. Youlin, Alma

FORM NEW BLACKFACE ACT

Hoey and Lee, who have played as Hebrew comedians in former years, will reappear in vaudeville in blackface, presenting an act written by Charles S. Hobey, entitled "The Two Missionaries." They appeared earlier this season as the features with a burlesque show.

CRITIC LEFT \$80,000

Albert J. Berwin, one of the transfer State appraisers connected with the local branch of the State Comptroller's office, has been appointed appraiser of the estate left by E. I. Horstman, known widely as a composer and musical critic of the New York *Herald*.

DEATHS OF THE WEEK

UNA BROOKS died at Cleveland, O., Nov. 26. She was a member of "A Tailor Made Man" Company and was taken to a hospital suffering with influenza while the company was in Cleveland. Her parents were sent for and they brought the body to New London, Conn., for interment. Miss Brooks was formerly with the Weber and Fields Company.

RICHARD LESTER, an actor, died recently at Port McNicoll, Ontario, Can., from influenza. The deceased had been in the profession for more than twenty years and had worked in the May-Bell-Marks Stock Company for eight years. His wife survives. The remains were interred at Midland, Ont.

In affectionate remembrance of my pal and friend, P. J. "Pat" Howley, died Nov. 27, 1918.

Theodore Morse.

WALTER S. CRAVEN, a member of the "Blind Youth" Company, died November 25 in Knoxville, Tennessee, where the company was playing an engagement. His death came suddenly following an attack of heart failure. His body was sent to New York for burial.

THOMAS DOBSON, tenor singer, composer and pianist died November 25 at St. Luke's Hospital from pneumonia aged twenty-nine years. He is survived by his mother who came from Portland, Ore., for the body.

HARRY D. NAUGLE, Western Division Manager of the Vitagraph Distributing Organization and one of the most prominent young men in the film industry died a victim of influenza at Omaha, Nebraska, on Saturday, Nov. 23. He was twenty-nine years of age and had been actively connected with the motion picture business for ten years. He had been with the Vitagraph since 1915 when he started as salesman. His father, mother and sister survive. The body was taken to Los Angeles, Cal., where it was buried on November 29.

RUSSELL CRAUFORD, an actor, died November 25 at the Lenox Hill Hospital aged seventy-one years. The deceased was born in England, and made his stage debut about sixty years ago. During his career as a character actor and manager he had been seen in support of Otis Skinner, Robert Mantell and Ada Rehan. His best work was done in "The Honor of the Family" and "The Harvester." He leaves a daughter, Nancy, who has appeared in Charles Dillingham's productions. The body was taken to Campbell's Funeral Church where services were held November 27 and interment was made in Kensico Cemetery.

HARRY ENOCH, eighty-six years old, died in the Masonic Home at Broad and Ontario streets, Philadelphia, last Saturday, after a long illness. He was a minstrel and was formerly proprietor of the Enoch Variety Theatre at Arch and Seventh streets. He was also a member of the Eastern Star Lodge No. 186, F. and A. M., and a past exalted ruler of the Philadelphia Lodge of Elks and has resided at the Masonic Home for fourteen years. His body will be taken charge of by the Elks.

EDMOND ROSTAND, the French poet and playwright, died December 2, in Paris, from la grippe, aged fifty years. His first real success as a playwright was achieved in 1897 when "Cyrano de Bergerac" was produced with Coquelin in the title role. "L'Aiglon," played by Sarah Bernhardt in 1900, was another notable success of this author and his "Chanticleer," which came ten years later, was regarded as the most novel stage work of the age. Other plays by Rostand are "Les Romanesques," 1894; "La Princess Lointaine," 1895; and "La Samarantine," 1897, which were indifferently received in spite of the fact that Mme. Bernhardt appeared in the two last named. Rostand is survived by his wife, who, in 1890, published a volume of verses.

SERGEANT VINCENT AITKEN was killed in battle in France on November 3.

He was a member of the 55th Infantry. The deceased had been treasurer of the Majestic Theatre, Brooklyn, for several seasons, and was the son of Charles Aitken, former burlesque manager and agent. Young Aitken was only eighteen years of age when he enlisted last August.

LIEUT. KENNETH SAWYER GOODMAN, a playwright, died last week in Chicago from pneumonia. Among the plays he wrote were "The Game of Chess" and "Barbara," both of which were presented at the Fine Arts Theatre, Chicago; and "A Man Can Only Do His Best," and "The Hero of Santa Maria," acted by the Washington Square Players at the Comedy Theatre, last season. Lieut. Goodman is survived by his wife and a four-year-old daughter. Funeral services were held Saturday and interment was at the Graceland cemetery, Chicago.

NAT GRISWALD

In Memory of my kid pal, who went in show business with me.

JOE MARKS

ABOUT YOU! AND YOU!

(Continued from page 19)

Homer Curran, manager of the Curran Theatre, San Francisco, Cal., is in New York.

George Choos, the vaudeville producer, is confined to his home with an attack of Spanish influenza.

Paul Dickey, actor and playwright, is in a London, England, hospital suffering from the Spanish influenza.

Zelda Sears and Leslie Austin have been engaged for the support of Grace George in "The Widow's Mite."

Julia Sanderson returned to the cast of "The Canary" at the Globe Theatre last Monday night after losing two performances owing to laryngitis.

R. Alfred Jones, house manager of the Strand Theatre, is confined to his bed with a severe attack of inflammatory rheumatism. He has been in for three weeks.

Ed Wynn and Mae West, now playing in "Some Time," are announced to appear in the New Century Grove Revue, but Arthur Hammerstein says they are under contract to him for the run of "Some Time" and will not play for any one else till their engagements with him have been filled.

"TILLY" RESUMES TOUR

BALTIMORE, Md., Nov. 30.—The tour of "Tilly" has been resumed here. The play, presented in Wheeling, W. Va., about two months ago, was forced to suspend its tour because of the closing of theatres.

Patricia Collinge is the star of the piece, which was written by Helen Martin and Frank Howe, Jr.

STEIN'S FOR THE STAGE FOR THE BOUDOIR MAKE-UP

NEW YORK THEATRES

GEO. COHAN Theatre, Bway. & 43rd St. Eves. at 8:30. Matines Wednesday & Saturday at 2:30.

F. ZIEGFELD, JR.'S, PRODUCTION

BY PIGEON POST

By AUSTIN PAGE.

BELASCO Theatre, West 44th St. Eves. 8:20. Mats. Thurs. & Sat. 2:20.

DAVID BELASCO PRESENTS

FRANCES STARR

In "TIGER! TIGER!"

A new play by Edward Knoblock.

REPUBLIC W. 42d St. Eves. 8:15. Mats. Wed. & Sat. at 2:15.

A. H. WOODS PRESENTS

FLORENCE REED

in "ROADS OF DESTINY"

A New Play in a Prologue and 4 acts.

By Channing Pollock.

Charles Dillingham Presents

"EVERYTHING"

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3 RED HOT

In "Darktown Kapers"

Singing, Dancing and Comedy Talk—in Vaudeville

NEW ACTS AND REAPPEARANCES

(Continued from page 9)

FERN AND HOWELL

Theatre—*Harlem Opera House.*Style—*Talking.*Time—*Fourteen minutes.*Setting—*In one.*

Fern and Howell are blackface comedians and have a good small time offering, which, with one or two good songs added and some more polish, might even reach the big time.

They start with a big-word dialogue that is given too quickly. The church bit goes over well, and the affidavit bit works up a fine argument that draws laughter. The fight bit, with the constant threat, "I'll murder him," is a scream, although a better straight man might be found. In order to prove their versatility, a touch of French and Hebrew dialect is added, and they conclude with a parody on Verdi's sextette from Lucia.

Unlike many other parodies on operatic selections, this manages to preserve its original tune in spite of the farcical version. They wind up with a loud blare from the orchestra. I. S.

LOWRY AND PRINCE

Theatre—*Eighty-first Street.*Style—*Skit.*Time—*Twelve minutes.*Setting—*In one.*

"Fifty-Fifty" is the title of this offering, which is a clever little act that could fit in on almost any bill.

Irene Prince comes out and starts a song when Lowry appears dressed as a stage hand and disturbs her. Some interesting dialogue ensues which went across well at this house. Lowry then does an eccentric dance and follows it up with a comic song. Some more dialogue, another song and a dance round out the act.

Lowry has a pleasing personality and the two team up well. They have a clever number and put it over well. I. S.

GILL AND VEAK

Theatre—*Harlem Opera House.*Style—*Talking.*Time—*Twelve minutes.*Setting—*Special one.*

Gill and Veak have a talking act that takes place before a drop representing one of our "One-armed Restaurants." The dialogue has a few good laughs, but the performers do not get the best out of their material. The "Check" bit is about the best part of the act, although it got only a mild laugh. They finish with a parody on Kipling's well known "Boots," substituting the different "Eats" for the original.

The act lacks a good comic song or dance. The talking becomes somewhat tiresome after a while and something should be added to provide variety. I. S.

ARNOLD AND FLORENCE

Theatre—*Proctor's 125th Street.*Style—*Balancing.*Time—*Eight minutes.*Setting—*Special two.*

Arnold and Florence have a good balancing act in which the man is "the whole thing." He performed several difficult feats that won favor.

He starts by perching on a bottle, which stands with its neck on the neck of another bottle beneath it. A number of other stunts are performed, leading up to more difficult ones, until the final two, which are excellent. He concludes by balancing himself with his hands on two chairs, the legs of which are supported by glass goblets in turn placed on a table supported on four other pieces of crockery. The latter are placed on top of a similar table arrangement. It was a rickety sort of a contraption and the applause was generous. I. S.

LeMAIRE, HAYES & CO.

Theatre—*Harlem Opera House.*Style—*Talking.*Time—*Sixteen minutes.*Setting—*Full stage.*

To begin with, there's an ingeniously constructed boat in this act in which the members make their appearance after the rise of the curtain. Their manner of entrance was in itself very funny.

After disembarking, they came forward and began an argument in which they discussed jails, the war, and dwelt jibingly upon each other's faults, virtues and career. Each remark carried a quip and each quip received its full share of appreciative laughter. As an additional feature they introduce a uniformed policeman who acts as a foil for their remarks. While he is telling them to "move the boat" one of them steals his watch and sells it to the other. The cop then comes back and finds it on the person of the innocent buyer. The complications this causes did not diminish the laugh-getting qualities of the act.

M. L. A.

GLADYS HULETTE

Theatre—*Harlem Opera House.*Style—*Playlet.*Time—*Fourteen minutes.*Setting—*Full stage (special).*

The playlet Gladys Hulette has chosen for her vaudeville vehicle is called "Father's Daughter," and was written for her by Thompson Buchanan.

The action takes place on the observation platform of a Pullman car and concerns the elopement of a young girl with a poor young man who is not in father's favor by reason of his lack of wealth. Father manages to board the train and his presence on the observation platform complicates the situation interestingly. His forgiveness concludes the plot.

Besides Miss Hulette, there are three others in the cast. Their combined efforts helped to put the playlet across. Miss Hulette acted with charm. Her recent experiences in the film drama, of which she was a favored exponent, have probably added something to the youthful flavor she lends to her present offering.

M. L. A.

MARLETTES MARIONETTES

Theatre—*Harlem Opera House.*Style—*Mechanical novelty.*Time—*Twelve minutes.*Setting—*Full stage (special).*

The precise mechanical ingenuity of this novelty act makes it very interesting. A stage set within a stage is used for the display of the electrically controlled manikins, who cavort in all sorts of loose-limbed fashion.

Boxes on the side contain an audience made up of manikins. These applaud and gesticulate in a most amusing manner. Then, too, there is an orchestra in front of the miniature stage.

Of course there is nothing especially new about this act. However, there is an entertaining element about it which makes it of interest to many classes of audiences, not the least of these being children, who are always most responsive.

M. L. A.

WOOLF AND STEWART

Theatre—*Proctor's 23d Street.*Style—*Sketch.*Time—*Fourteen minutes.*Setting—*Full stage.*

Wolf and Stewart have a little playlet based on a plot that has been used before in a slightly different way.

It centers about a captain who wants a room in a hotel. When none is obtainable, it is decided to put the officer in a room with a lieutenant who is very much surprised to find that the captain is a lady. Some farcical scenes take place and the act ends when they agree to marry.

I. S.

VAUDEVILLE BILLS

(Continued from page 21)

Dyer—Maggie LeClair & Co.—Fred Elliott—De-Winter & Rose. (Last Half)—Frank & Milt Britton—"Mimic World."

TERRE HAUTE, IND.

Hippodrome (First Half)—The Aitkens—Fisher & Gilmore—Valentine Vox—Glenn & Jenkins—Six Kirksmith Sisters.

W. U. B. O.

BAY CITY, MICH.

Bijou (First Half)—Gypsy Meredith & Co.—Lai Mon Kim—Stan & May Laurel—Hickey Boys. (Last Half)—Time & Tile—Doherty & Scalias—Tates Motoring—Norwood & Hall—Curzon Sisters.

BATTLE CREEK, MICH.

Bijou (First Half)—Welling Levering Duo—Jack George Duo—"Why Worry"—Harris & Manian—Gillis Troupe. (Last Half)—Frear, Baggett & Frear—Lambert & Levy—Jessie Hayward & Co.—Marino & Maley—Jonia's Hawaiians.

FLINT, MICH.

Palace (First Half)—Gardner's Maniacs—Black & O'Donnell—Little Miss Up-to-Date—Larry Comer—Nippion Duo. (Last Half)—Thlesson's Pets—Tony—Rawls & Van Kaufman—Lewis & White—"World Wide Revue."

JACKSON, MICH.

Orpheum (First Half)—Hughes Musical Duo—Cooney Sisters—John R. Gordon & Co.—Chas. Kenna—Johnson Dean Revue. (Last Half)—Welling Levering Duo—Jack George Duo—"Why Worry"—Harris & Manian—Gillis Troupe.

LANSING, MICH.

Bijou (First Half)—Thlesson's Pets—Tony—Rawls & Van Kaufman—Lewis & White—"World Wide Revue." (Last Half)—Hughes Musical Duo—Cooney Sisters—John R. Gordon & Co.—Chas. Kenna—Jonia's Hawaiians.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Time & Tile—Doherty & Scalias—"Tates Motoring"—Norwood & Hall—Curzon Sisters. (Last Half)—Gardner's Maniacs—Black & O'Donnell—Little Miss Up-to-Date—Larry Comer—Nippion Duo.

INTERSTATE CIRCUIT

ATCHISON, KAN.

Orpheum (Dec. 8)—Collins & Wilmet—Dreon Girls—Gilroy, Haynes & Montgomery—Steve Freda—Rubio Troupe. (Last Half)—Wurnelle—Plunkett & Romaine—Billy Swede Hall.

TULSA, OKLA.

Empress (First Half)—Hudson Sisters—Wells & Crest—Elsie Williams & Co.—Gilmore & La Moyne—Herbert's Dogs. (Last Half)—Polley—Menning Sisters—"A Regular Business Man"—May & Kill-duff—Hun Chasers.

TOPEKA, KAN.

Novelty (First Half)—Collins & Wilmet—Dreon Girls—Gilroy, Haynes & Montgomery—Steve Freda—Rubio Troupe. (Last Half)—Wurnelle—Plunkett & Romaine—Billy Swede Hall.

WICHITA, KAN.

Princess (First Half)—Whirlwind Hagans—Armstrong & Grant—Willie Zimmerman—Jennings & Mack—Jordan Girls.

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Bert Howard & Elsa Graf

IN

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Direction—EDW. S. KELLER

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OLIVE MAY

IN SONGS

DIRECTION—JACK MANDEL

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In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

"PEGGY"

Some Dog! Nuf Sed

December 4, 1918

THE NEW YORK CLIPPER

31

MAY YOHE, JANITRESS, QUILTS

SEATTLE. Wash., Dec. 1.—May Yohe, in private life Mrs. Capt. John Andy Smuts, has just given up her job as janitress of a local shipyard. The former musical comedy star and Lady Hope, became a janitress when Captain Smuts, who is her third husband, was taken ill with Spanish influenza. They were practically without means and to earn money in order to care for the stricken captain, it was necessary to work. The shipyard needed a janitress and the former footlight favorite took the job.

Mrs. Smuts, famous throughout the world of light opera and known as "Madcap May," has left the stage forever. From South Africa, where Captain Smuts fought in the Boer war, they drifted to Singapore and the Orient. When the world war began Captain Smuts was rejected from British service because of a physical defect. After nearly four years he was recommended for a commission and hurried to Japan last Spring to sail for England. His letter of credit was forwarded to England. At San Francisco, without funds, Mrs. Smuts had to give a concert. Then came the news that Captain Smuts could not be taken into the British army.

In Seattle Captain Smuts got work in a shipyard, but an accident laid him up. Then the influenza came. The singer supported him until he recovered. And now, about to settle on a small tract of land near Seattle, where they will raise chickens, the former favorite of King Edward VII, says she is not sorry for all that has happened.

"I'm happy now and I want to stay happy," she said.

Mrs. Smuts had been working as a janitress at the Seattle North Pacific shipyards for several weeks when she was recognized the other day by John Considine, well-known theatre magnate of several years back, who had booked May Yohe to open the old Coliseum Theatre here in 1908.

HAVE THANKSGIVING FEAST

KANSAS CITY, Mo., November 29.—Members of "A Tailor Made Man" Company (Western) celebrated Thanksgiving with a Turkey dinner on the stage of the Grand Theatre after the evening performance. The dinner was followed by a concert which was set in motion by the singing of "The Star Spangled Banner."

Among the entertainers were: Pete Raymond, Bob Williamson, Frances Johnston, the Influenza Quartette (Harry Manners, Al Wyart, George Henry and Pete Raymond), Miss Deffry, Mr. Spense, John Bedouin, Redfield Clark, Jack Kuski, Abigail Marshall, Mr. Warren, John McCarthy and the Messrs. Ritchie, McKenzie, Nelson and Green. The dinner was arranged under the supervision of John McCarthy, while the concert was directed by Stage Manager Jack Green. Richard Sterling was the guest of honor.

IBSEN PLAY GIVEN IN FRENCH

"Rosmersholm," Ibsen's famous drama, was presented at the Theatre du Vieux Colombier last Monday evening for the first time in this city in French. The play had already been produced here in English, Italian, Swedish and German. The cast at the Colombier was: Johannes Rosmer, Charles Dullin; Rebekka, Mme. Van Doren; Le Proviseur, Jacques Coeur; Ulrik Brandel, Louis Jouvet; Mortensgaard, Romain Bouquet, and Mme. Helseth, Suzanne Bing.

NEW FROLIC DATE SET

The newest edition of the "Midnight Frolic" will open on the roof of the New Amsterdam Theatre Dec. 9. Following the "Frolic," which closed there last Saturday night, after playing thirty-one weeks, the roof will be dark until the opening date, the complete cast of which is as follows:

Bessie McCoy-Davis, Lillian Lorraine, Fanny Brice, Bird Millman, Lillian Leitzel, Bee Palmer, DeLyle Alda, Eva Lynn, Hal Nixon, George Price, Yvonne Shelton, Besie Reed, Dolores, Martha Mansfield, Simone d'Herlys and Bert Williams.

Hereafter, the "Midnight Frolic" will open at 9 o'clock instead of at 11 as for-

PRESENT PLAY IN HOSPITAL

"A Stitch in Time," which is now running at the Fulton Theatre, was given last Sunday night in its entirety at DeBarkation Hospital No. 3, formerly the Greenhut department store, for the entertainment of the wounded soldiers. The performance began at 7 o'clock, and was given on a stage about half the size of the Fulton stage. After the performance Irene Fenwick, who is featured with the show, introduced Lieut. Gitz Rice, who rendered several of his latest songs.

START FIGHT OVER SHEA ESTATE

A fight is now in progress in the Kings County Surrogate's Court for the estate left by William J. Shea, who died intestate Nov. 5, leaving "about \$500" personal property with his two sisters, Ella T. Bower and Mary Jane Shea sole surviving heirs at law. A week ago Mrs. Bower obtained an order from Surrogate Ketcham directing her sister to show cause why the former should not be appointed administratrix of the estate. A hearing, in which both sides will be heard, and when it is likely a decision will be given, will come up before Surrogate Ketcham on Dec. 11.

BROADHURST NAMES PIECE

"Keep It to Yourself" is the title of the new Mark Swan farce that George Broadhurst will produce. The piece went into rehearsal last Monday.

ENLARGE VAUDEVILLE BILL

Al Leichter has added six more acts to the six-act programme that used to prevail at the Crescent Theatre, Brooklyn, on Sundays. The augmented bill goes into effect beginning next week.

WATKINS AND WILLIAMS BACK

Billy Watkins and Gladys Williams, a team who have played in several big productions during the past few seasons, will return to vaudeville with a new act next week, entitled "When East Meets West."

HAVE NEW SISTER ACT

The Kennerdon Sisters will open in a new dancing act next w. k. It has been arranged for them by Bill Casey. -h. is also booking the act.

RAT OFFICIALS ACCUSED

(Continued from page 31.)

guard or supervision, and no record is left by them to indicate that these funds were spent properly, or that they were even spent at all; thousands of dollars were disbursed each month in cash through the 'petty cash' system, hereinafter set forth, with no record left to show who received these monies or for what purpose."

Fifth Point

"An illegal charge has been made against the organization in the sum of \$6,000 by Mr. Harry Mountford for alleged salary and monies advanced; instead of the organization being indebted to him, he is heavily indebted to the organization for funds for which he has failed properly to account."

Sixth Point

"The funds of the associated actresses, amounting to upwards of \$40,000, were withdrawn absolutely without any consent on the part of the women and thrown into the general fund of the organization, there to be dissipated and entirely consumed.

"No record is left to show what has been collected from the members throughout all these years, nor is there any record to show the receipts and expenditures of the clubhouse. There is absolutely no account to show how much money has been expended by Mr. Mountford since his return to the organization in 1915."

Wanted for Human Hearts Co.

People for Jeannette, Mrs. Logan, Armedale, to double Gouvernor, man for bits, and child for Grace. Prefer those doing specialties. Also cornet, trombone, and baritone players to double. Address, by mail only, C. R. RENO, 1402 Broadway, New York.

ELEPHANT DOES NEW TRICKS

An elephant belonging to Richards' elephant troupe refused to step across a piece of grating when rehearsing at Fox's Star Theatre last week and, when the trainer insisted, turned, crashed through the side of the building and darted to the street. The animal was brought back fifteen minutes later by its trainer. An hour later the elephant repeated the "trick," and this time was gone for a full hour and the trainer required the assistance of the police to get him back.

SET THURSDAY MATINEES

The Comedy Theatre is one of two Shubert houses in New York that have matinees on Thursday instead of Wednesday. The other house in this class is the Broadhurst.

LITTLE BILLY GETS ROUTE

Little Billy, the diminutive comedian, has received a route over the United time, opening in St. Louis Dec. 16.

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LARRY MANNING & LEE DOROTHY
IN A NOVEL COMEDY SKIT
Direction—ROSE & CURTIS

EDDIE LLOYD
JUVENILE BEN WELCH SHOW
JACK REID AND HIS RECORD BREAKERS
PLAZA, SPRINGFIELD, MASS., THIS WEEK

PAULINE HARER ANDY
ANDY, THE SINGING LEADER with Barney Gerrard's FOLLIES OF THE DAY

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SPECIALTIES WITH "WORLD BEATERS"

LAURA HOUSTON
SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

HAZEL MARSHALL and ENGEL CECIL
PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

FRANKIE MARTIN
SOUBRETTE BEN WELCH SHOW

ETHEL DEVEAUX
PEPPERY SOUBRETTE Direction—ROEHM & RICHARDS

BABE DE PALMER
SOUBRETTE STAR AND GARTER SHOW

W.S.S.

War-Savings Service

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MRS. FAIRBANKS GETS DIVORCE AND CHILD

CO-RESPONDENT "UNKNOWN WOMAN"

Mrs. Beth. S. Fairbanks was granted an interlocutory decree of divorce last Saturday from Douglas Fairbanks in the Supreme Court at New Rochelle, N. Y. The decree which was signed by Justice J. Addison Young, awards the custody of Douglas, Jr., the eight-year-old son of the pair to the wife. While the divorce papers made no mention of alimony, it is understood that Fairbanks has privately agreed to make his wife and child a substantial monetary allowance for their support.

The name of the co-respondent in the case was not revealed, being designated in the testimony, as "an unknown woman." The trial of the action was very brief, the greater amount of the testimony being offered by John Emerson, who was for a long time Fairbanks' picture director and Clifton Crawford, the musical comedy star.

Emerson related a conversation, said to have taken place in Hollywood, California, in which he stated that Fairbanks confessed to "a certain escapade in New York with a certain woman."

Clifton Crawford testified that he met Fairbanks during the course of the *Lamba Gambol*, given at the clubhouse on January 3, 1918, and that following the entertainment, Fairbanks invited him to visit a house in Thirty-third street, where there would be "some beautiful girls." The testimony given at the trial specifically accused Fairbanks of misconduct on January 11, 1915, and January 3, 1916.

The action was undefended, although O'Brien, Malevinsky and Driscoll, Fairbanks' attorneys, filed an answer to the suit, some time ago, denying Mrs. Fairbanks' charges.

Fairbanks was served with a summons in the divorce action on October 22nd while dining at Sherry's restaurant, but, as the result of the unusual degree of secrecy that principals involved in the suit managed to maintain, press and public alike were unaware that Mrs. Fairbanks has started proceedings, until last Saturday.

The Fairbanks were married July 7, 1907, at Watch Hill, Rhode Island. After his marriage to the woman who has just divorced him, Fairbanks retired from the stage and engaged in a commercial enterprise, with his father-in-law, Daniel Sully, who was known as "the cotton king."

He returned to the stage later and, after an up and down career as a star in the legitimate, entered the realms of filmdom about four years ago, via the Triangle Film Corporation. His rise as a screen star was meteoric, his income today, according to his wife's petition being "more than \$10,000 a week."

For several months past, Fairbanks' name has been intermittently coupled in theatrical and film circles, with that of a world famous female screen star. No mention, however, of the star in question was made at the divorce trial.

Whether the fact of "Doug's" wife divorcing him, will have any effect on his popularity with picture fans, according to current gossip along the film rialto, is a matter that only the future can determine.

LIEUT. METCALFE DISCHARGED

Lieut. Earl Metcalfe, who went over with the 165th infantry, and who saw one year's service at the front, was mustered out of the army, last week. Metcalfe, who, before joining the 68th at the beginning of the war, was a film star with Lubin, and several other companies, will return to pictures in a week or so.

SHEEHAN TO TOUR ABROAD

Winfield R. Sheehan, manager of the Fox Film Corporation, is now on the coast, having left New York last week. He expects to remain in California for a month. While there he will make a thorough study of the conditions in each of the Fox branch offices, with a view of changing sales and service methods to meet the conditions expected to arise during the reconstruction period.

After his return to New York, Sheehan intends to journey to Europe where he expects to spend considerable time. He will visit France, Spain, Italy, and Great Britain, arranging details for the Fox distribution facilities abroad. In Paris, a building has already been leased, which will be the Fox home office on the continent.

TO FIGHT NEW FILM RENTAL TAX

Action against the proposed 5 per cent Federal revenue tax on film rentals has been taken by representatives of the Producers' Division of the National Association. At a meeting held at the Hotel Astor last Wednesday, it was decided to send W. S. Brady and Arthur S. Friend to Washington to explain the movie men's position. Adolph Zukor and William Fox have expressed the opinion that the producers are in no position to pay the additional tax. Brady and Friend will go before the Senate Finance Committee and the House Ways and Means Committee, before whom the bill is now under discussion and present their side of the question.

CENSORSHIP REMOVED

WASHINGTON, November 30.—At a conference held here yesterday, between representatives of the Treasury Department, the Customs, the War Trade Board and the Committee on Public Information, it was decided that on and after Monday, December 9th, there will be no censorship of films for export by the Customs or the Committee on Public Information. Shippers will be required to obtain licenses from the War Trade Board as heretofore, the elimination of the censorship having no connection with the War Trade Board procedure.

CONSERVATION ORDER RESCINDED

The conservation schedule that has been issued to motion picture machine manufacturers has been rescinded by the Conservation Division of the War Industries Board and manufacturers have been informed that they are no longer compelled to abide by the restrictions laid down in the schedule. W. C. Smith, general manager of the Nicholas Power Company and chairman of the War Service Committee of the motion picture machine manufacturers of the National Association of the Motion Picture Industry, received the information.

USE WORLD BRANCHES

All branch offices of the World Film Corporation have been made branches of the Division of Films of the Committee on Public Information, through a special arrangement with W. S. Hart, director of the division. This has been done because of the large number of bookings secured by the World for "America's Answer."

EDEL LEFT "ABOUT \$1,000"

Frances August Edel, wife of the late Harold Earle Edel, who was managing director at the Strand, has applied for letters of administration upon the estate left by the deceased in the surrogate's court last week. According to her application, the estate left is worth "about \$1,000" in personal property.

TO CONTINUE WAR REVIEW

It has been decided at a meeting held at the office of Marcus A. Beeman, Acting Director of the Division of Films, that the Official Allied War Review, would be continued as long as pictorial news coming from Europe, made it possible to maintain the present standard of the issues.

CENSORSHIP ON EXPORTS TO CEASE DEC. 9

EXPORT LICENSES CONTINUE

The National Association of the Motion Picture Industry was notified by the Committee on Public Information last Saturday that the censorship of films for export, which has prevailed heretofore, will be terminated on December 9th.

With respect to the abolishment of the export censorship, the Committee on Public Information has authorized the publication of the following official statement:

"At a conference held in Washington, Friday, between the Treasury Department, the Customs, the War Trade Board and the Committee on Public Information, it was agreed that on and after Monday, December 9th, there will be no censorship of films for export by the Customs or the Committee on Public Information.

"Applications for export license must continue to be made by the shippers, according to the requirements of the War Trade Board."

PIONEER BUYS FILM

Nathan Hirsch, President of the Pioneer, which produced "The Still Alarm" and "Wives of Men" has purchased "Little Orphant Annie," the six-reel picture adapted from James Whitcomb Riley's poem.

BRENON COMING HOME

Herbert Brenon has finished his war drama, for the government of Great Britain and is now en route for home. He left England shortly after the signing of the armistice and is now on the seas.

FILM FLASHES

June Elvidge will appear with Montagu Love in her next picture for Metro.

Robert Vignola will direct Shirley Mason in her first production on the coast.

Victor L. Schertzinger will direct Dorothy Dalton in her next picture, "Extravagance."

"Under Four Flags" is to be shown at the Rivoli this week, for its second run there.

Mary Charleson will be Henry B. Walthal's leading woman in "The Long Lane's Turning."

The World will release "What Shall We Do With Him?" a McClure special production.

Clara Kimball Young is featured in "The Road Through the Dark" at the Rivoli this week.

Jack Pickford is to make three pictures for release on the First National Exhibitors Circuit.

"A Maori Romance," produced by the Rothacker Film Company, is to be released December 8.

Clarence G. Badger has signed a longterm renewal of his contract with the Goldwyns, as a director.

Margaret McWade and E. J. Connelly will leave for the Metro's coast studios in the near future.

Lloyd ("Ham") Hamilton, Jimmie Adams and Gertrude Selby are producing under the direction of Jack White.

Mae Marsh has been very ill on the coast and has been confined to her bed ever since her arrival in California.

Henry B. Walthal's first picture to be made for the National Film Corporation is entitled "Lives For Sale."

Fred Fishback is now a member of the staff producing Sunshine Comedies under the general supervision of Henry Lehrman.

Priscilla Dean's latest Bluebird picture,

temporarily entitled, "Miss Doris—Safe Cracker," will be released in February.

Clara Kimball Young is to be starred in "Cheating Cheaters," the film adapted from Max Marlin's stage play of the same title.

"The Lightning Raider," Pearl White's next serial, will not be extended beyond its original length of fifteen episodes, as erroneously reported.

"Wings of Victory" will be released by the Division of Films of the Committee on Public Information during the week of December 23.

D. W. Griffiths' "Hearts of the World" is being shown at the Victory Theatre, 156th Street and Third Avenue, for the third and last week.

Rothacker outdoor pictures are included in the forthcoming short reel subjects to be released by the Exhibitors' Mutual Distributing Corporation.

Constance Talmadge's next picture will be called "A Lady's Name," taken from the stage play by Cyril Harcourt, bearing the same name.

Hobart Henley has signed a long-term renewal of his contract to direct Goldwyn productions. His first assignment will be with Pauline Frederick.

December 22 is the date set for the first release of "Made in America," to be presented in eight reels, with one reel being released each week.

Leonora Hughes, model for *Vogue*, *Vanity Fair* and other magazines, has a minor part in the next Emerson-Loos comedy in which she makes her film debut.

Harry Poppe has joined the B. A. Rolfe Company, succeeding John W. Gray as director of publicity and advertising of the Octagon Film Corporation.

Kay Laurel will make her film debut in "The Brand," Rex Beach's third Goldwyn production. Russel Simpson, assisted by Rex Beach, will direct the picture.

Seena Owen, who supported William S. Hart in "Branding Broadway," will be his leading woman in a new production now under way, but not as yet given a title.

"The Challenge Accepted," starring Zena Keefe, will be released by Hodkinson during the week of December 23. It is the first production of Arden Photoplays, Inc.

Tom Moore has purchased the rights to "Women" for Southern territory and will present it as the feature on the night of the opening of his new Rialto in Washington.

Myron Selznick, son of Lewis J. Selznick, has formed a new film company of which he is owner and president. The new company will be called the Selznick Picture Corporation.

Herman Robins is filling the position temporarily vacated by Winfield Sheehan, general manager of the Fox Film Corporation, now on a trip in the interests of the Fox Company.

Mildred Moore has been engaged as the leading woman of Lyons-Moran comedies, taking the place of Dorothy DeVere. She has formerly appeared in Bluebird and Universal productions.

Rex Beach's newest picture, "Too Fat to Fight," featuring Frank McIntyre, will be shown at the Rialto this week. Many of the troop scenes in the picture were directed by S. L. Rothapfel.

Alma Hanlon and Jack Sherrill are starred in "The Profiteer," which was directed by J. Holbrook and will be released in December. The film was produced at the Wharton studios in Ithaca.

Louis Bennison is to make his film debut in "Oh, Johnny," to be produced by the new Betzwood Film Company of Philadelphia. Six pictures made by Bennison to be released by the Goldwyns, starting in December.

"The Man Who Wouldn't Tell," featuring Eddie Williams; "The Man Eater," eighth episode of "The Iron Test," and a two-reel comedy, "Daring and Dynamite" are the Vitagraph releases for the week of December 9.

Frank Hough, formerly manager of the George Klein Company, was in town last week. He is now in business in Rochester, making a motion picture camera called "Movette," which he claims to be much more simple than the kind used at present.

Eddie Polo, who has been appearing at many of the local theatres during the premiere of "The Lure of the Circus," has left for the coast. He will travel to Hollywood in his automobile and will make several stops on his way, showing his circus serial.

LONDON CENSOR IS MAKING TROUBLE

TO BAN UNLICENSED PLAYS

LONDON, Eng., Nov. 29.—The Lord Chamberlain has by his new censorship ruling, in co-operation with the censor, brought consternation to the members of the theatrical profession, from manager to dramatist, and thence to the actor and play-going public.

The Lord Chamberlain, whose department has control over London's legitimate plays, has decreed an end to the private performances of unlicensed plays. Hitherto, such performances have been permitted, and after being banned by the censor as unfit for public consumption, private presentations have been given of such plays as "Mrs. Warren's Profession," "Damaged Goods," "Ghosts" and Oscar Wilde's "Salome." Of this list, "Damaged Goods" and "Ghosts" have recently been licensed for public production.

The action of the Lord Chamberlain is the outgrowth of the Billing trial, which concerned the performance in private of "Salome." The official has issued notices to the managers of theatres within his authority that their stages are not to be utilized for private performances unless the plays so presented are duly approved by him.

This leaves only the music halls open for private performances, and while these are under control of the London County Council rather than the Lord Chamberlain, the latter has reached an agreement with the Council, it was said today, whereby a similar ban on private shows would be issued to the music hall managers.

Several of the local newspapers have taken up the fight in support of the managers and the *Evening News* characterizes the restriction as "the establishment of a mediaeval Inquisition of Thought which will throttle author, artist and dramatist in a way which we do not think for a moment will be tolerated."

EQUITY OPPOSES TAX

A letter written by Francis Wilson, president of the Actors' Equity Association, to Senator Simmons, chairman of the Finance Committee, on Nov. 27th, follows:

"Since my letter of Oct. 22, 1918, the association which I have the honor to represent has made exhaustive inquiries, and it is more convinced than ever that the proposed increase in the amusement tax would be disastrous to the theatre proprietors and to those who earn their living on the stage. The recent influenza epidemic has struck us a blow from which we have not fully recovered, and if the Government now saddles us with additional burdens many of our people will sink thereunder."

"I, therefore, again appeal to your committee not to tax too severely a class which has borne most willingly its full share of financial legislation."

DIXON COMPLETES CAST

"The Invisible Foe," the new play by Walter Hackett which Thomas Dixon is to produce at the Harris Theatre, will include the following players in the cast: Percy Marmont, J. H. Gilmour, Elmer Grandin, Robert Barratt, Frank Andrews, Flora MacDonald, Marion Rogers, Mabel Archdale, Jane Congrave and Daisy Vivian,

HAS \$10,000 WEEK

PROVIDENCE, R. I., December 1.—"Parlor, Bedroom and Bath," with Grace Ellsworth in the leading role, did great business here last week, registering \$4,000 on Thanksgiving Day with the matinee and evening shows combined and totaling close to \$10,000 on the week. It is operated by A. H. Woods.

HAS \$3,000 DAY

NEW HAVEN, November 29.—"Somebody's Sweetheart," Arthur Hammerstein's newest production, took in \$3,000 here on Thanksgiving Day, including the matinee.

GOODWIN LOSES EYE

Nat C. Goodwin underwent an operation on his right eye last Saturday and, while at the Manhattan Eye, Ear and Nose Hospital, where the operation was performed, it was said that the actor was doing nicely, it is generally understood that he has lost the sight of the eye and that the loss will cause his permanent retirement from the stage.

Several weeks ago Goodwin, in treating his eye for inflammation, by mistake put chloroform in the eye cup instead of a lotion. Instead of getting medical aid at once he attempted to relieve the condition, brought about by the chloroform, by home remedies. The eye continued to get worse and last Saturday morning he went to the hospital, where it was decided that an operation must be performed that same day.

HARRY LAUDER ARRIVES

Harry Lauder arrived in this country last Monday morning, just one week before the opening of his trans-continental tour which starts at the Lexington Theatre, December 9.

After registering at the Claridge, Lauder went to the office of William Morris, his manager, in the Putnam Building, where an informal reception was held in his honor. After declaring that he felt fit and trim, and "had not missed a single meal on the boat," the Scotch comedian stated that during his tour he is going to appear at the army and naval camps throughout the country.

MUMMERS PARADE DROPPED

PHILADELPHIA, Nov. 25.—Philadelphia will not have a Mummers' parade New Year's Day. This is official. The announcement was given out yesterday by H. Bart McHugh.

This will be the first New Year's Day in Philadelphia for 19 years past without a Mummers' parade. And it isn't because of a lack of funds that the classic has been abandoned. Council has intimated that the usual appropriation would be forthcoming, if desired, but because the "New Year's Shooters" feel they have not sufficient time in which to complete preparations.

WOLCOTT WRITES PLAY

Arthur Hopkins has accepted for production a play written by Alexander Wolcott, former dramatic critic of the *New York Times* and at present on the editorial staff of *The Stars and Stripes*, the official paper printed for the American soldiers in France. The play is called "World Without End," and the manuscript will be forwarded to Mr. Hopkins from France.

SHAW RAPS ENGLAND

LONDON, Nov. 30.—George Bernard Shaw declared, while speaking before the Fabian Society last night, that England, before the war began, had the choice of making an alliance with either Russia or the United States. He stated that England deliberately selected Russia, with "consequences we all know."

WAR THEATRE OFFICE MOVES

WASHINGTON, December, 1.—The War Department Commission on Training Camp Activities is now in its new offices in Washington at 18th and Virginia avenue. The quarters of the Liberty Theatre Division are in the southeastern corner of the building.

OPENS IN AUSTRALIA

MELBOURNE, Australia, Nov. 9.—A new play by Walter Hackett, entitled "The Invisible Foe," originally produced by H. B. Irving in London, was produced at the Palace, Sydney, this week, for the opening of Emilie Polini's return season. It is based on the subject of spiritualism.

The rights of this play have been obtained by Thomas Dixon, and it will shortly be produced in New York at the Harris Theatre.

E. H. SOTHERN TO SAIL

E. H. Sothern will sail for France Thursday, December 5.

SOLDIER SHOW LACKS SONGS

WASHINGTON, Dec. 1.—"Who Stole the Hat?" a musical melange, conceived, written and staged by Jack Mason, was presented to a big audience, mostly military, at the Shubert-Belasco here to-night. The production is in two acts, though the latter part of the piece is composed of specialties of one kind or another, chiefly parodizing various hits of big reviews now before the public.

"Who Stole the Hat?" takes its title from its opening scene, laid in the Parisian millinery shop of Mme. Sherri, from which hats are constantly disappearing. The efforts of a burlesque detective to trace the thefts to Madame's kleptomaniac daughter furnish the background for a number of songs of rather pleasing tune. None, however, give promise of becoming popular.

The piece contains one feature, however, which is sensational in its novelty. With a chorus grouped on the stage, two squads of soldiers march into the aisles and fire with loaded rifles at a service flag against the back drop. As each shot rings out, a light flashes up behind a star in the flag. The effect was enhanced by really splendid electrician work back stage, and the specialty easily featured the entire production.

There is a Will Rogers rope-swinging burlesque which was also effective, though the show leans for chief effect on military camp jokes which went big with the opening night audience. Owing to the absence of any real song hits, it was the general judgment of critics that "Who Stole the Hat?" will not attain rivalry with "Yip, Yip, Yaphank" or even with "Atta Boy," produced by the boys of Camp Meigs.

KINKEAD-WOODS SUIT READY

The suit for an accounting which Cleves Kinkead, author of "Common Clay," has brought against A. H. Woods, the producer, was placed on the Supreme Court trial calendar last week and will probably be reached for trial this month.

Kinkead claims that when Woods disposed of the motion picture rights of "Common Clay" to the Pathé Exchange people, he was entitled to 50 per cent of all money in the transaction. Woods' attorneys, House, Grossman and Vorhaus, claim that Kinkead is only entitled to half of the \$10,000 Woods received for the motion picture rights, which he has been offered; but that an additional sum, said to be \$10,000, which Woods received from the Pathé people for the use of his name as producer of the film, belongs entirely to Woods. Bigelow and Wise appear for Kinkead, who is himself an attorney in Cleveland, Ohio.

TAX QUERY EXCITES AGENTS

Theatrical agents and managers were considerably excited last week over an announcement issued by the Customs House that all who had not yet filed their income tax returns should appear in person at Room 623, Customs House.

The notice further explained that all who had not yet filed their returns were to furnish the department with the amount of tax paid, state whether the address to which the announcement had been mailed was the correct one, give the number of years for which an income tax return had been filed, and name the district in which the return had been filed or tax paid. Probably the fact that a number had not paid any tax at all during the last year, was the cause of their perturbation.

HAS FORTY IN CAST

BALTIMORE, Md., December 2.—There will be forty players in the cast of "East Is West," the new comedy which William Harris will present at the Academy next Monday, with Fay Bainter featured. Among the leading members of the company are George Nash, Forrest Winant, Lester Lonergan, Hassard Short and Forrest Robinson.

GEST PUTTING OVER SHOW

PROVIDENCE, November 30.—Morris Gest, his big time press agent, Will Page, and half a dozen other aides, are here preparing the coming of "Chu Chin Chow," which opens here Monday. The town is billed like a circus and it now looks as though, judging by the advance sale, that the piece will have a \$20,000 week.

WILL STAGE NEW REVIEW

MELBOURNE, Australia, Nov. 9.—"Hello Everybody" is the title of a new review promised by the J. C. Williamson management for the present year. The play will be rehearsed during the "Oh Boy" season and elaborate preparations are being made.

DRAMATIC AND MUSICAL

(Continued from page 10)

"BETTY AT BAY"

IS UNEVEN PLAY AND POORLY ACTED

"BETTY AT BAY"—A comedy in a prologue and three acts by Jessie Porter. Produced Monday night, December 2, at the Thirty-ninth Street Theatre.

CAST.

Betty	Doris Rankin
Babs	Laverne Ballard
Jimmy	Ben Grauer
Lucy	Margaret Lapsley
Geof	Harry Ward
Lady Muriel Naylor	Maud Andrew
Mrs. Devilin	Alison Skipworth
Dick Fellowes	Malcolm Mortimer
Adams	Clifford Southard
Styles	Marguerite Leonard
Michael Hyton	Charles A. Stevenson
Sir Charles Fellowes	J. H. Barnes
Snithers	Paula Luom
Penniesman	William Vivian

"Betty at Bay" is a quiet play, dealing with English life during the war. It contains an abundance of sentimental comedy with characters truly drawn but little known to Broadway audiences. It is therefore difficult for them to appreciate the work at its true value, a handicap which is hard to overcome.

Betty, the central figure of the story, develops a fondness for interesting the kiddies who play in Kensington Gardens around the statue of Peter Pan, and while following her bent in the most unconventional way becomes acquainted with Dick Fellowes, scion of an aristocratic family. This is all told in the prologue, the close of which finds Betty and Dick in each other's arms.

In act one it is learned that they were married just before the young man returns to the front. Dick's father had planned a brilliant marriage for his son through which the mortgage was to be lifted from the Fellowes estate, and therefore has little affection for his unwelcome daughter-in-law. Betty, nothing daunted, comes to visit Sir Charles and a duel is on between them.

The old man is naturally crabbed, and the going awry of his plans for Dick has not improved his disposition. But Betty's ingenuousness proves too strong for him to resist, and it is not long before he capitulates and takes her to his heart. This result is quickened by the fact that Dick is reported killed. This transpires in the second act and brings about a strong emotional scene at the close of it.

A touch of old-fashioned romance is added when, by the purchase of the mortgage, it is learned that Betty is an heiress. Dick, of course, is not killed, and returns in time to make a happy family reunion before the final curtain.

Thus it will be seen the story has heart appeal, and it is a strangeness of character, together with incapable work by the players, that is responsible, in part at least, for the play not winning its full meed of appreciation.

Doris Rankin has not caught the idea of the character of Betty in its lighter moods, and it is on these that the successful drawing of the character depends. Betty is an ingenue in the true meaning of the word, and Miss Rankin does not realize this fact. In Betty's emotional moments the actress showed a better insight and did good work.

J. H. Barnes, Charles A. Stevenson and Alison Skipworth are all capable players who did work worthy of them, but they lacked team work. They did not pull together in a common cause but seemed each to have a different objective.

The youngsters playing the friends of Betty at the Kensington Gardens are not good specimens of child players.

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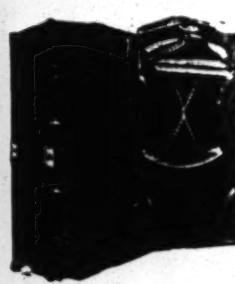
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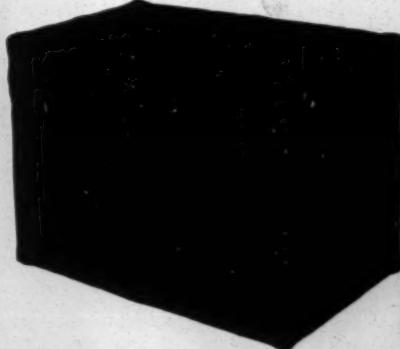
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